Authorized Edition

guitar

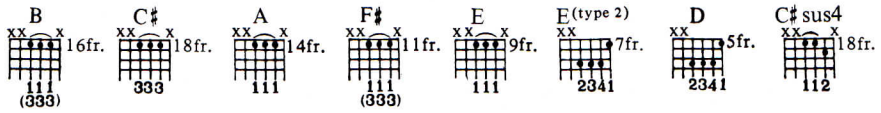
WITH TABLATURE™

# VAN HALEN LIVE:
## Right here, right now.



# Poundcake

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar




Moderately Rock ♩ = 104

Intro
(Band tacet)
Elec. Drill
(Approx. 3 sec.)
Gtr. I
*f* pick slide
(Drums enter)
Elec. drill-
pick sl.
Elec. Drill
2

*E5
D5 D6/9(no 3rd)
pick slides
let ring throughout
sl.
*Doubled by another gtr.
sl.

Aadd9/C♯
P
sl.
Harm.
(8va)
Harm.
P
sl.

E5
D5 D6/9(no 3rd)
Aadd9/C♯
Ah,
yeah!
(Bkgd. voc.) Ah!
sl.
sl.

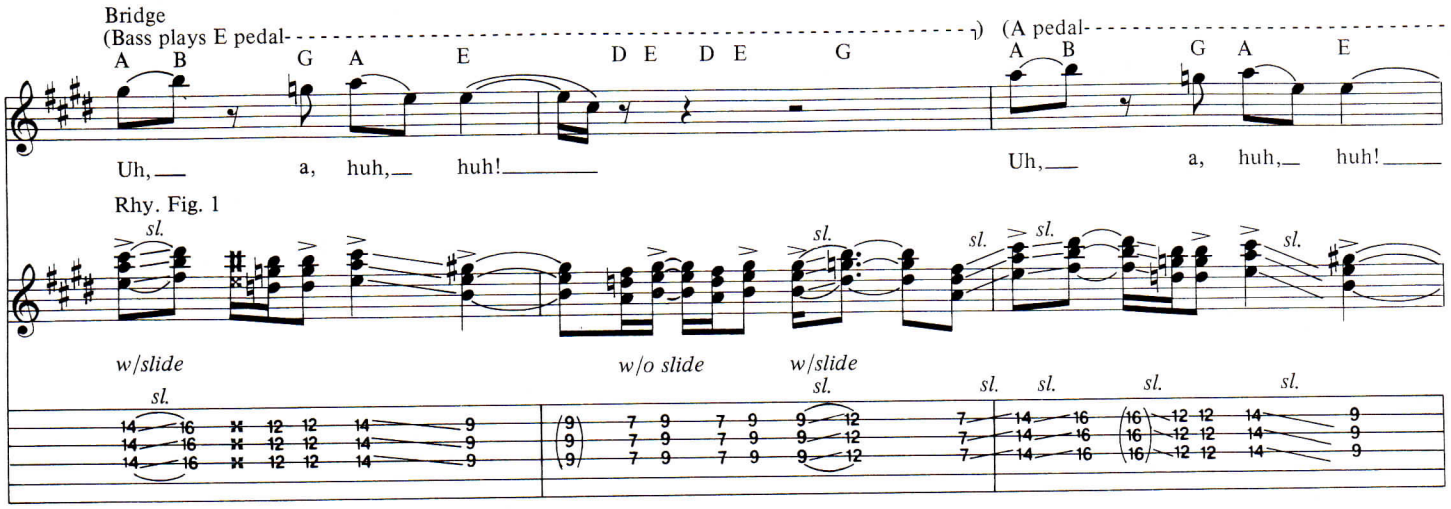
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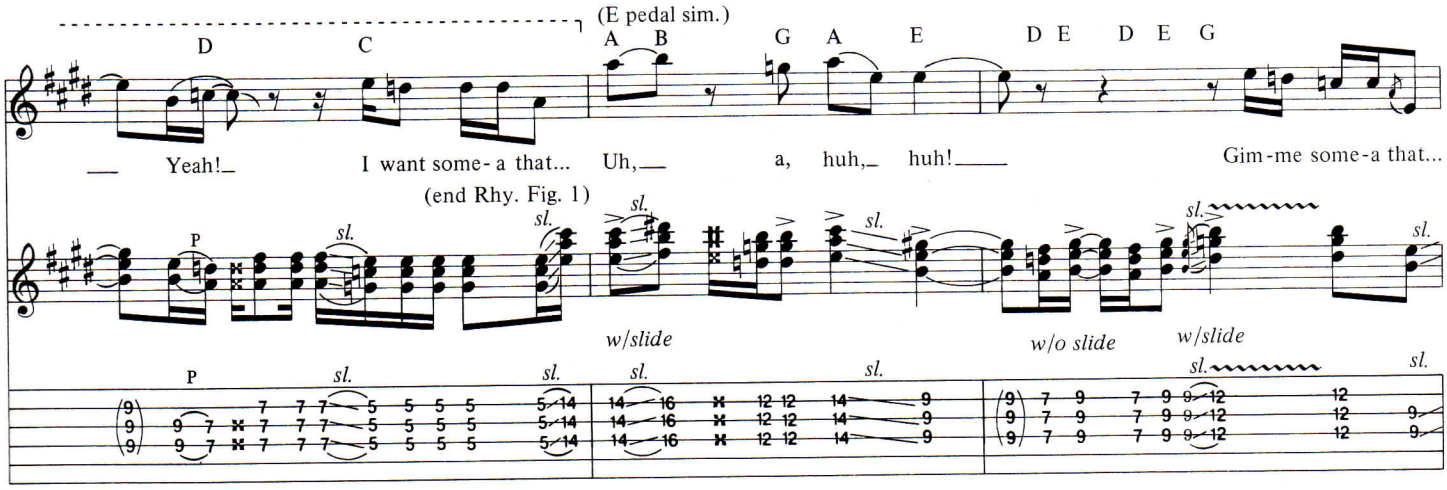

Harm.
(8va)
E5
Dsus2/A
C/G
Harm.
sl.
Aadd2
N.C.
1st Verse
E5
N.C.
Yeah! She's got-ta have soul,
sl.
1/2 Full
1/2
1/2
Harm.
(8va)
P.M.
P.M.
Harm.
E5
N.C.
or it won't feel right.
Well, just
Harm.
(8va)
P.M.
semi-harm.
(8va)
P.M.
Harm.
Harm. pitches: G♯ E
*Lightly touch stg. slightly behind 3rd fret, sounding both B & D harmonics.
E5
N.C.
E5
N.C.
play clean an' sim-ple, wrapped up nice 'n' tight.
An'
A.H.
(15ma)
Harm.
(8va)
P.M.
P.M.
Harm.
P.M.
P.M.
Harm.
A.H. pitch: G♯

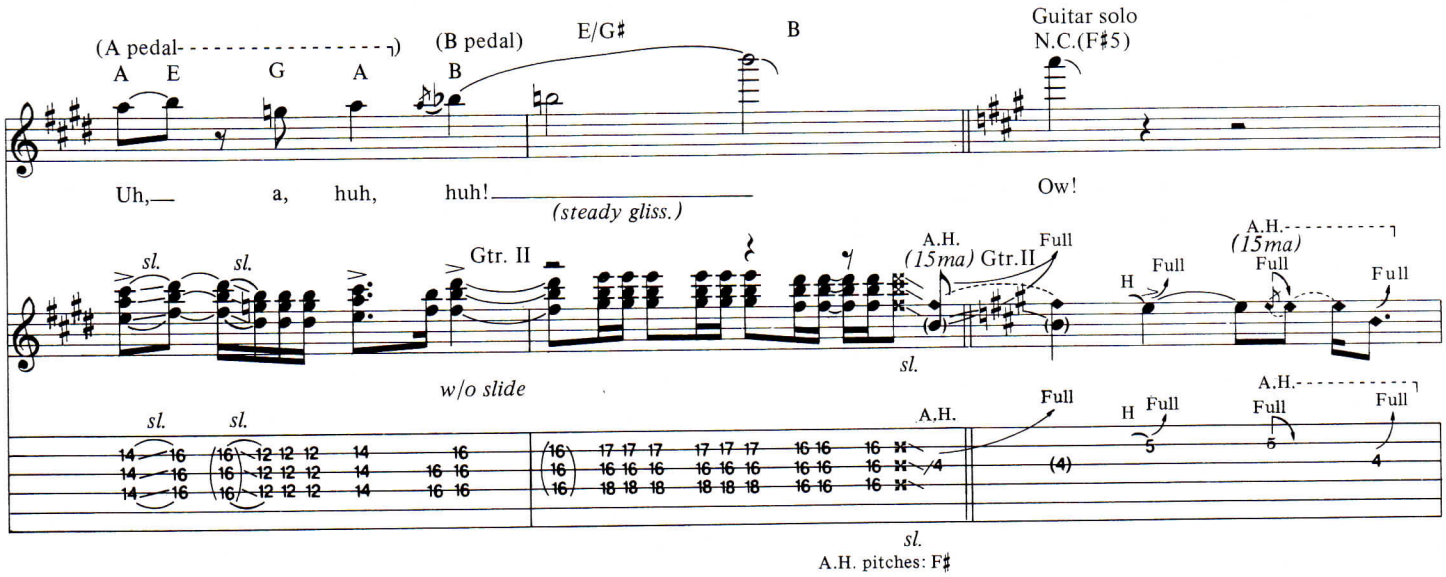

D5 D6/9(no 3rd)
Aadd9/C♯
home grown, an' down home, that makes a wom-an, uh!
P
sl.
E5
D5 D6/9(no 3rd)
Cook - in' up that old time, long lost rec - i - pe
Harm.
(15ma)
Add9/C♯
N.C.
2nd Verse
N.C.(E5)
for me! Woo! It's get - tin' hard to find,
Harm.
(8va)
*1½
1/2
1
pick slide
trem. bar
P.M.
*Depress bar before striking note..Lightly touch stg. at 5fr. w/o picking to sound harmonic.
guess it ain't hip e - nough now. You take an

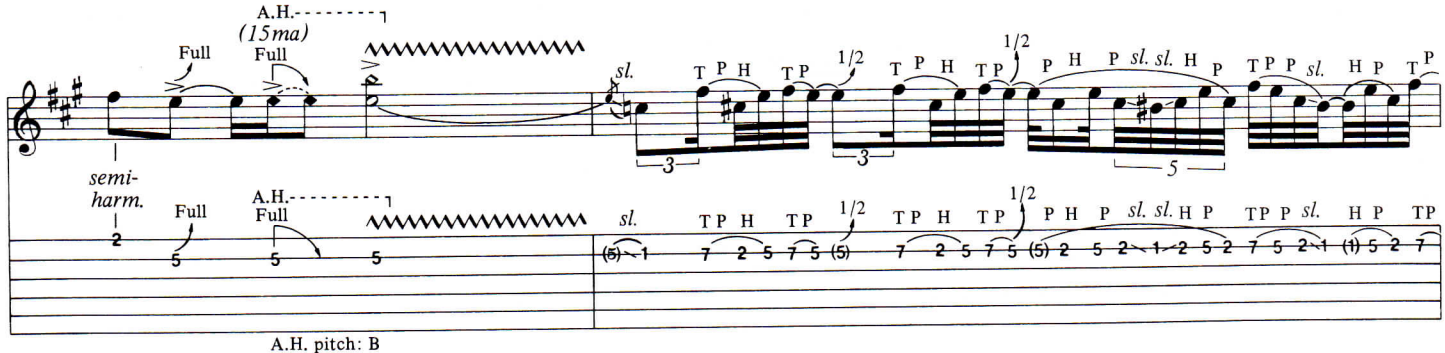

(A5)
ave - rage guy, he can't i - den - ti - fy.
Harm. (8va)
P.M.
(E5)
Uh! An' there's a short sup - ply, of the fine,
semi-harm.
E5 N.C.
fine stuff.
Pre-chorus
B
Let me get on! Let me get on! Let me get on some of that.
sl. sl.
C5 N.C.(G5) D5 A5 N.C. B C5 G5 Dsus4 D N.C.
Shake it up! Bake it up nice! Mm! Let me get on!


B
C5 G5 D5 A5 N.C. B
Let me get on!_ Let me get on all that!
I sure love_____ my ba - by's pound - cake.
sl.
P.M.
Chorus
C
E5
D6/9(no 3rd)
Home_ grown_ an' down_____ home, oo, yeah, that's a
sl.
P.M. P.M.
don't pick
sl.
Aadd9/C♯
N.C.
E5
wom-an_ uh.
Still cook - in' with an old time_
Harm.
(8va)
Harm.
D5 D6/9(no 3rd)
Aadd9/C♯
N.C.
long lost rec - i - pe._____
Lem-me get on____ some of that!_
Harm.
(8va)
1½ 2½ 2½
H P
trem. bar
(grad. descent)
H P
Harm.
1½ 2½ 2½


Bridge
(Bass plays E pedal)
A B G A E D E D E G
(A pedal)
A B G A E
Uh, a, huh, huh!
Uh, a, huh, huh!
Rhy. Fig. 1
sl.
w/slide
w/o slide
w/slide


(E pedal sim.)
D C A B G A E D E D E G
Yeah! I want some-a that... Uh, a, huh, huh! Gim-me some-a that...
(end Rhy. Fig. 1)
P
sl.
w/slide
w/o slide
w/slide


(A pedal)
A E G A
(B pedal)
B
E/G♯
B
Guitar solo
N.C.(F♯5)
Uh, a, huh, huh!
(steady gliss.)
Ow!
Gtr. II
A.H.
(15ma)
Full
H
w/o slide
A.H. pitches: F♯


A.H.
(15ma)
Full
semi-harm.
T P H
1/2
P H P sl. sl. H P
A.H. pitch: B


(15ma)
A.H.
(15ma)
sl.
T P
T P
Full
P
Full
1/2
hold bend
hold bend
hold bend
3
3
A.H. pitches: F♯
A C♯ B
A.H.
(15ma)
3
A.H.
(15ma)
rake
2
P
Full
P H
1/2
P H
Full
A.H. pitches: D E
(F♯ pedal)
B C♯
*Gtr. I
A B
F♯
E F♯ E F♯
A
(A pedal)
*2½
3/4
2½
1/2
3
rake
*All bends generated from left hand.
*w/Slide.
(B pedal)
F♯pedal
D
E (type 2)
1½
(A pedal)
(F♯pedal)
C♯
C♯sus4
(B pedal)
(steady gliss.)


F♯m7
Gtr. II
Full
E
B
A5
B5
F♯m7(sus4)
trem. bar
(steady gliss.)
semi-harm.
sl.
P
1/4
1/2
Gtr. I


E
B
N.C.
Pre-chorus
C♯5
I've been out there,
8va
Full
grad. bend
dim.
T P H
T P
sl.
H
P




*Two gtrs. One gtr. allows chords to sustain while other plays harmonics.

E5 D5 D6/9(no 3rd) Aadd9/C♯ N.C.

cook - in' with that old time, long lost rec - i - pe, yeah! Woo!

Harm. (8va)

P

sl.

w/Fill 1 E5 D5D6/9(no 3rd)

She's down home an' down home. Ow,

1/2 trem. bar

Harm. (8va)

Aadd9/C♯ w/Fills 2 & 3 w/Rhy. Fig. 1 (2 times) (E pedal)

A B G A E

that's my wom - an! Gim - me some - a that Uh, a, huh, huh!

Gtr. II

A.H. (15ma)

A.H.

A.H. pitch: G

Fill 1

Harm. (8va)

trem. bar

Harm.

Fill 2

Harm. (8va)

trem. bar

Harm.

Fill 3

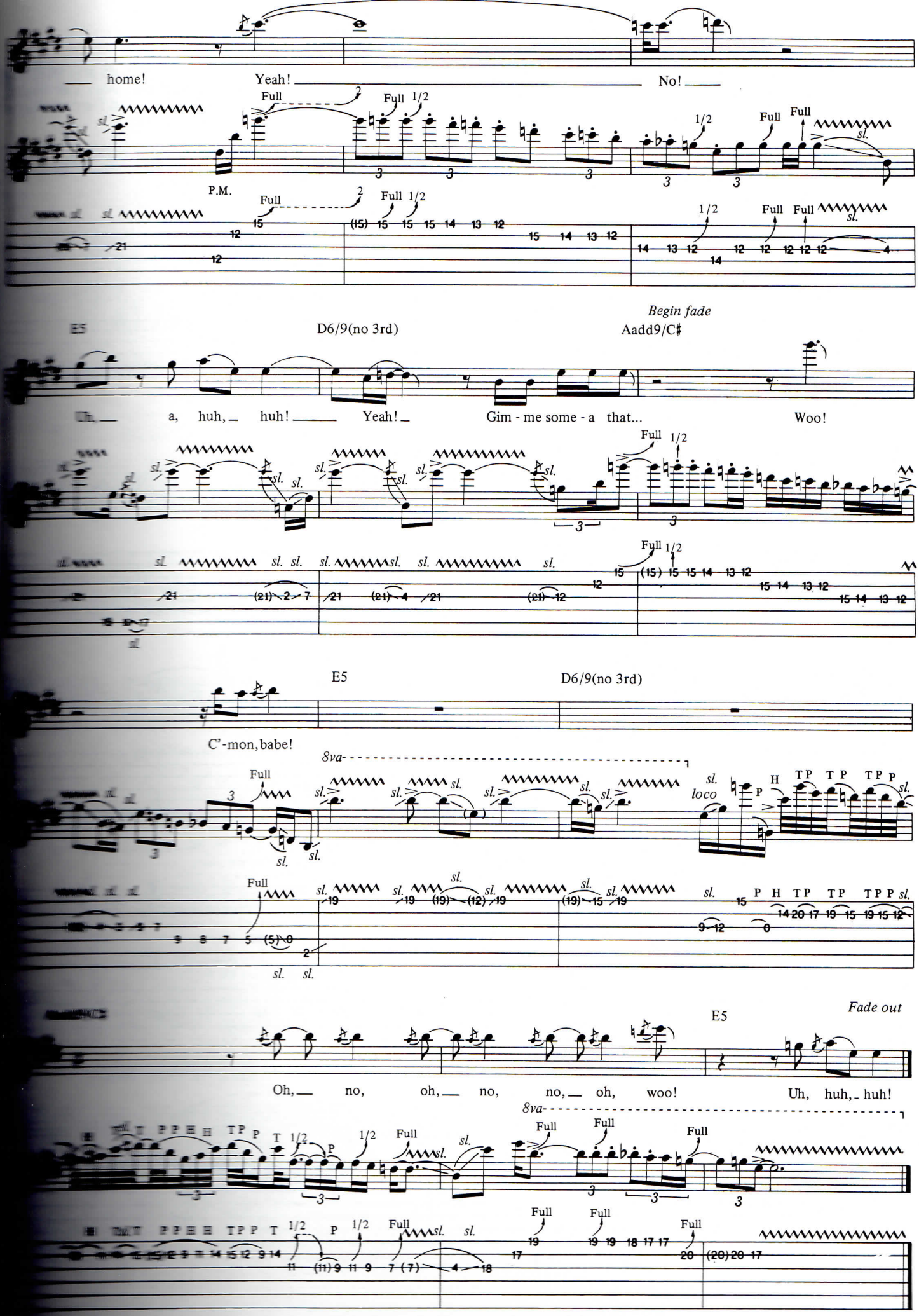
Harm. (8va)

trem. bar

Harm.


D E D E G
A B G A E
D C
Uh, a, huh, huh!
Lem-me on_there!
A.H. (15ma)
Full
sl.
A.H. pitches: B B
E
(E pedal)
A B G A E
D E D E G
(A pedal)
A B G A E
Uh, a, huh, huh!
Uh!
Uh, a, huh, huh,
P.M.
A.H.
D C
Out chorus
E5
well!
Home grown an' down
Gtr. II
Gtr. I
Rhy. Fig. 2


D6/9(no 3rd)
Aadd9/C♯
home,
woo!
Come on,
babe!
8va
Full
1/2
sl.
loco
P
w/Rhy. Fig. 2 (till fade)
E5
Gim - me some - a that,
gim - me some - a that...
Home
grown,
way
down
(end Rhy. Fig. 2)


home!
Yeah!
No!
P.M.
Begin fade
E5
D6/9(no 3rd)
Aadd9/C♯
Uh,
a, huh, huh!
Yeah!
Gim - me some - a that...
Woo!
E5
D6/9(no 3rd)
C'-mon, babe!
8va
loco
E5
Fade out
Oh, no, oh, no, no, oh, woo!
Uh, huh, huh!
8va

# Judgement Day

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar




A.H.
(8va)
* T
T
2½
D5
D
Dsus4
D
let ring
let ring
trem. bar
P.M.
P.M.
P.M.
A.H.
* T
T
2½
(3)
2(14)
3(15)
*Tapped harmonics
N.C.
A5 B5 A5 B5 C5 C♯5 A5N.C.
(end Rhy. Fig. 1)
Rhy. Fig. 2
A5
B5
A5 N.C.
D5
P
sl.
P.M.
P.M.
P.M.
trem. bar
P
sl.
(0)
*Depress bar before striking note.
N.C.
A5 N.C.
A5
B5
A5 N.C.
P
P.M.
P.M.
P.M.
1st Verse
A5 N.C.
A5
B5
A5 N.C.
D5
It's my life. Get off my ass. Get out - ta my face.
(end Rhy. Fig. 2)
Rhy. Fig. 3
trem. bar
P.M.
P.M.
P.M.
*Depress bar before striking note.
N.C.
A5 N.C.
A5
B5
A5 N.C.
Man, I don't see no prob - lem.
P.M.
P.M.
P.M.


D5 N.C.
A5 N.C.
A5 N.C.
Kick - in' back,_ ain't kick - in' you.
No,
A.H.
(15ma)
P
P.M.
A.H.
P.M.
A.H. pitch: A
A5 N.C.
A5 B5
A5 N.C.
A5 E5
no.
An - y - way,_ if I make 'em. I'll_ solve 'em._____
(end Rhy. Fig. 3)
P.M.
P.M.
P.M.
A B
A
B
A N.C.
Woh._____
That's right._
A.H.
(8va)
sl.
P.M.
5(17)
7(19)
*Tapped harmonics
A B
A
B
A C♯5 E5
Yeah._____
Whoo!
P.M.
P.M.

w/Rhy. Fig. 3 (1st 7 bars only)

A5 N.C. A5 B5 A5 N.C. D5 N.C.

Mak - in' waves's_ a waste._ Ain't_ no fu - ture here._

A5 N.C. A5 B5 A5 N.C.

Got___ no faith,__ got___ no re - li - gion. Oh,_

Pre-chorus

A5 E5 A D5 E5 F♯5

___ tell me why should I___

(Oo, oo,___ oo, oo._

Rhy. Fig. 4

P.M. *T

N.C.(A) (E5) *T=Thumb

car - ry you? Why should I try?___

___ Ah,_____ ah._____

A.H. (8va) *T T T T T T T T T T T A.H. *T T T T T T

9(21) 9(21) 7(19) 7(19) 7(19) (0) 7(19)

E5 A D5 E5 *Tapped harmonics F♯5

I just slide, slide___ on_ by._____

___ Oo, oo,___ oo, oo._

P.M. sl. P.M. *T

sl. *T=Thumb


A5
N.C.
(C♯)
Nev - er bad_ e - nough_ to_ cru - ci - fy_ me._
Ah,_
ah.)
A.H.
(8va)
*T
T
T T
T
A.H.
*T T T T T
(4) 4(7) 4(8) 4(8) 4(9) 4(11)
*Tapped harmonics
N.C.
A5 B5 A5 B5 C5 C♯5
Ha! Put it
(end Rhy. Fig. 4)
P
sl.
trem. bar
P
sl.
(4 (11))
0
(0)
*Depress bar before striking note.
Chorus
w/Rhy. Fig. 2
A5 N.C.
A5 B5 A5 N.C. D5 N.C.
off un - til Judge - ment Day._ I bear the
A5 N.C.
A5 B5 A5 N.C.
cross on_ Judge - ment Day._
3rd Verse
w/Rhy. Fig. 3
A5 N.C.
A5 B5 A5 N.C. D5 N.C.
I do_ most an - y - thing_ keep from do - in' an - y - thing_'cause
A5 N.C.
A5 B5 A5 N.C. D5 N.C.
some - times I just wan - na do noth - in'._
A5 N.C.
A5 N.C.
Noth - in' lost,_ so tell_ me, how can I lose,_ ha,
A5 N.C.
A5 B5 A5 N.C. A5 E5
when I'm start - in' out_ with noth - in'? Oh,_ tell_ me


w/Rhy. Fig. 4
D5
E5
F♯5
should I
car -
oo,
oo,
oo.
sl.
14 (14)
16
15 14 (14) (14)
(E5)
ry you?
Wan - na try.
ah.
A
D5
E5
F♯5
I just slide,
slide on by.
Nev - er bad
Oo,
oo,
oo,
oo.
(Gtr. III out)
sl.
17 17 (17) 17 19 19 21
N.C.
(C♯)
e - nough to
cru - ci - fy
me.
ah.)
Chorus
w/Rhy. Fig. 2 (1st 6 bars only)
A5 B5 A5 B5 C5 C♯5
A5 N.C.
A5 B5
Ow!
Put it off
un - til
D5
N.C.
A5 N.C.
A5 B5
I bear that same old cross
on
(Bear the cross.)


Interlude
A5
Rhy. Fig. 5
(Gtr. I)
A5 N.C.
Judge - ment Day. Ow!
(cont. in slashes)
Gtr. II
Rhy. Fill 1
P.M.
sl.
**2 1 ② ① sim.
*T = tap w/R.H. Ⓣ = tap w/L.H. Reach left hand over top of fretboard (palm down) and mute across all strings with L.H. pinky to prevent unwanted notes from sounding.
**Fingering
B5
(Vocal: Ah! Ah!)
C5
C♯5
D5
E5
8va
D5
D♯5
E5
(end Rhy. Fig. 5)
slack
(Vocal: Ow! Hey!)
trem. bar
slack
Guitar solo
⑧2fr.
F♯
⑤open
A
P.M.
sim.
Full
Full
Full
Full

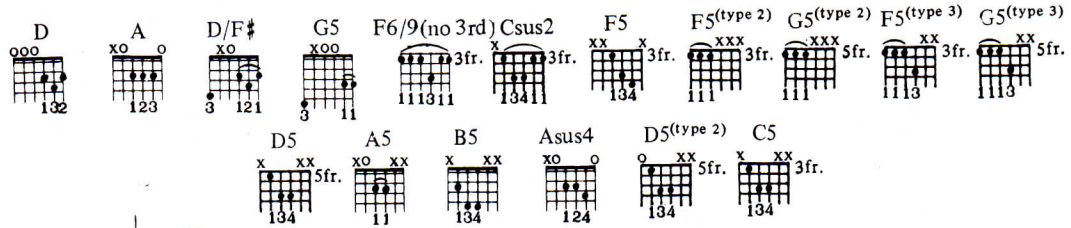

B
G
sl.
P
trem. bar
vib. w/bar
⑤5fr.
D
7fr.
E
⑥2fr.
F♯
A.H. (15ma)
2½
Full
H
trem. bar
A.H. pitcj: G
⑤open
A
2fr.
B
slight vib.
⑥3fr.
G
F5
E5
vib. w/bar


w/Rhy. Fig. 1
N.C.
Whoo!
Mm,
hmm.
(Gtr. II out)
P
vib. w/bar
dim.
P
(1)
2
1
2
(2)
(2)
(2)
(2)
A5
N.C.
6
Hey, man, ev - 'ry - thing's all right.
Yeah!
D5
D
Dsus4
D
N.C.
A5
B5
A5
B5
C5
C♯5
Wow!
Ow!
Put it
Chorus
w/Rhy. Fig. 3 (1st 8 bars only) (2 times)
A5 N.C.
A5
B5
A5 N.C.
D5
N.C.
off
un - til
Judge - ment Day.
I bear the
A5 N.C.
A5
B5
A5 N.C.
cross
on
Judge - ment
Day.
D5 N.C.
A5 N.C.
A5
B5
Put it off,
well, put it off
un - til
A5 N.C.
D5
N.C.
A5 N.C.
Judge - ment
Day.
I bear the cross
on
A5
B5
A5 N.C.
D5 N.C.
Judge - ment
Day.


A5 N.C.
A5
N.C.
B5
A5
B5
Oh!
off.) (2nd time only)
Woh,
all
P.M.
P.M.
*w/Rhy. Fig. 2 (1st 4 bars only)
A5 N.C.
A5
B5
A5 N.C.
D5
N.C.
w/Rhy. Fill 1
A5 N.C.
right.
On
Judge-ment Day.
Judge-ment Day.
(Put it
*2nd time 1st 2 bars only.
Outro
w/Rhy. Fig. 5
Gtr. II
A5
B5
*Tap as before.
C5
C♯5
D5
E5
8va
D5
D♯5
E5
8va
(Gtr. I)
(Vocal: Wow!)

# When It's Love

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen




Tune Down
⑥ = D
(All gtrs.)

Moderate Rock ♩ = 100

Intro
*Gtr. II
**Gtr. I
D
Rhy. Fig. 1
A
D/F♯
G5
D

*mf let ring*

*Gtr. II: Synth.chords (low stgs.) & synth.bass arr. for gtr.
**Gtr I: Synth. part (harps, marimba, acous. piano & low stgs.) arr. for gtr.

A
D/F♯
G5
(end Rhy. Fig. 1)
D
A

*Continue Gtr. I's synth. part w/high string voices added. Part written is for harps, marimba, acous. piano & low stgs.

D/F♯
G5
D
A
w/Fill 1
D/F♯

G5
F6/9(no 3rd)
Rhy. Fig. 1A
Csus2
F5
**Gtr. III

*swell in w/vol.* *mf*

* Allow chords to sustain into each other emphasizing common tones. Synth. bass doubles roots.
**Recorded gtr. part (no adaptation) swelled in w/volume control.

Fill 1
Gtr. III
sl.
sl.
sl.
sl.


Riff A
C5/F D5/G Am D5 C5/F D5/G B♭maj7 C5
P.M.
(end Riff A)
*Combined gtr. & synth. riff (Gtr. I),Gtr. III in upstems. Bass in steady 8ths.
Riff B
D5 C5/F D5/G Am D5 C5/F D5/G
(end Riff B)
1st Verse
w/Riff A
⑤1fr.
B♭ C5
P.M.
Ev - 'ry - bod - y's look - in' for some-thin', some-thin' to fill in the holes.
w/Riff C
D5 C5/F D5/G Am D5 C5/F C C/A
We think a lot but don't talk much a - bout it till things get out of con - trol. Oh!
Chorus D
⑥open A ⑤open B ⑤2fr. E ⑧2fr. F♯ ④4fr. A ⑤open
How do I know when it's love? I can't tell you but it lasts for - ev - er. Oh.
Rhy. Fig. 2
Gtr. I
let ring
let ring
*Synth. chords arr. for gtr.
**Synth. bass arr. for gtr.
⑥open D ⑤open A ⑤2fr. B ⑧2fr. E ④4fr. F♯ ⑤open A
How does it feel when it's love? It's just some - thing you feel to - geth - er, when it's love.
(end Rhy. Fig. 2)


w/Riff B
D5
C5/F
D5/G
Am
D5
C5/F
D5/G
2nd Verse
w/Riff A
F5
w/vol.
D5
sl.
C5/F
D5/G
Am
You look at ev - 'ry face in the crowd.
5 1fr.
Bb
C5
P.M.
w/Riff C
D5
C5/F
D5/G
Some shine and some keep you guess - in'.
Wait - ing for some - one to
Am
D5
C5/F
C
C/A
come in - to fo - cus.
Teach you your fi - nal love les - son.
Ugh!
Chorus
w/Rhy. Fig. 2 (1st 6 bars only)
6 open
D
5 open
A
5 2fr.
B
6 2fr.
E
How do I know when it's love?
I can't tell you but it lasts for - ev -
4 4fr.
F♯
A
5 open
6 open
D
5 open
A
er.
Oh.
How does it feel when it's love?
It's just some -
6 2fr.
B
6 3fr.
F
6 5fr.
G
Bridge
F5 (type 2)
Gtr:
P.M.
thing you feel to - geth - er.
(Ah ah.)
Rhy. Fig. 3
let ring
*Synth. chords upstems.
Synth. bass downstems.
Riff C
sl.

F5(type 2)

G5(type 2)

Oh, when it's love. You can feel it, yeah.

(Ah ah.)

w/Rhy. Fill 1

⑥7fr.

*G5(type 2)

Noth - ing's miss - ing. Yeah.

(Ah ah.)

(end Rhy. Fig. 3)

Gtr. IV

sl.

Full P Full

Harm. *1/2

trem. bar

slow bend

*Doubled by synth. bass on root.

*Pull up on bar.

Guitar solo

w/Riff A

D5

C5/A

D5/G

Am

D5

C5/F

D5/G

hold bend

w/Riff C

B♭maj7

C5

D5

C5/F

D5/G

Am

T

H P

Rhy. Fill 1

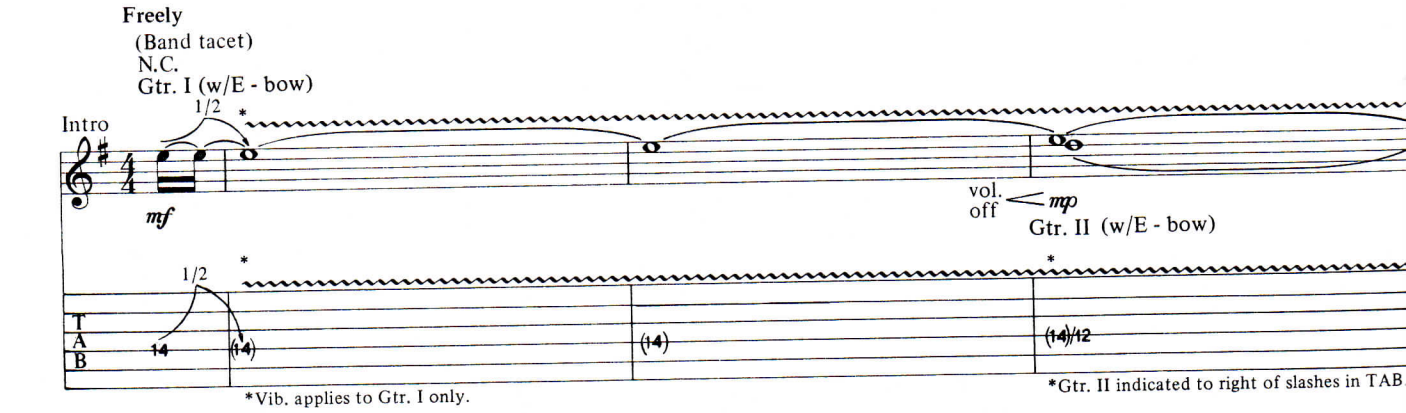
*Synth. arr. for gtr.

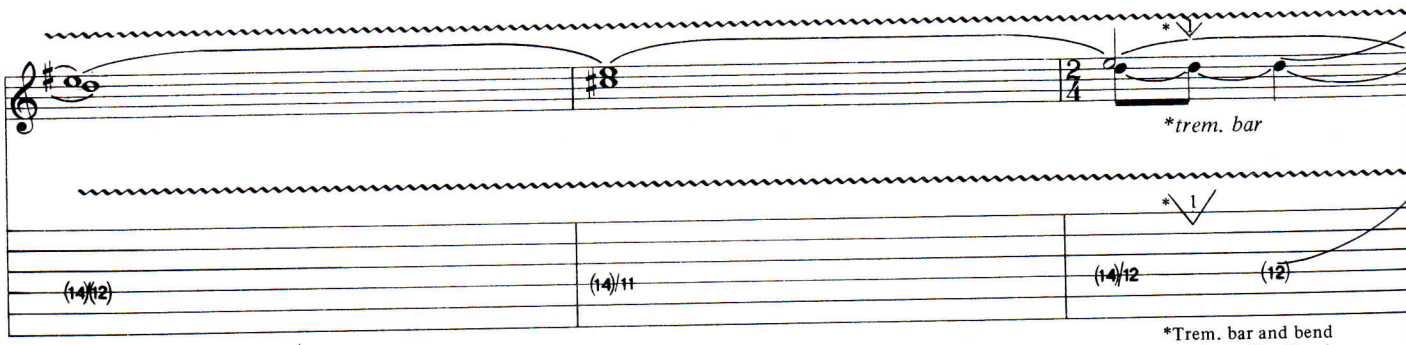

D5
C5/F
C
C/A
Full
P
H
1/2
sl.
Bridge sl.
w/Rhy. Fig. 3
F5(type 3)
G5(type 3)
P.M.
*Sustain to beat 3 of next measure.
Yeah, you can feel it.
Oh, when it's love.
(Ah ah.)
w/Fill 2
w/Rhy. Fill 1
⑥7fr.
A
*Doubled by synth. bass on root.
(When) Noth - ing's miss - ing.
Chorus
w/Rhy. Fig. 2 (1st 7 bars only)
⑥2fr. ⑥5fr. ⑥7fr.
E G A
D5
A5
Ow! How do I know when it's love? I can't tell
⑥2fr.
B5
E
D
A
you but it lasts for - ev - er. Ooh. How does it feel when it's love?
It's just some - thing you feel to - geth - er. Hey.
Fill 2
semi-harm.
pick slide


w/Rhy. Fig. 2 (1st 3 bars only)
D5
A5
B5
E
How do I know when it's love? I can't tell you but it lasts for - ev -
D Asus4 A
w/Rhy. Fig. 1
D
A
D/F♯
er. When it's love.
G5
D
A
D/F♯
*
Ooh, when it's love.
*Bass plays steady quarters. Hey!
G5
w/Rhy. Fig. 1 (3 times)
D5
A5
D/F♯
Bkgd. Voc. Fig. 1
It - 'll last for - ev - er.
When it's love.
(Na na na na na. Na na na
w/Bkgd. Voc. Fig. 1 (5 times)
pick sl.
Rhy. Fig. 4
D5 (type 2)
G5
A5
D/F♯
You and I,
na na.)
w/Rhy. Fig. 4 (4 times)
G5
(end Rhy. Fig. 4)
D5
A5
we're gon - na feel this thing to-geth - er.
When it's love.
D/F♯
G5
D5
A5
Ooh. When it's love, ba - by.
D/F♯
G5
D5
A5
D/F♯
You can feed it, yeah!
G5
D5
A5
D/F♯
G5
We'll make it last for - ev - er.
Ooh, when it's love.
w/Rhy. Fig. 1A (2 times)
F5 (type 2)
C5
F5 (type 2)
C5
D5 (type 2)

# Spanked

Words and Music b
Edward Van Halen, Alex Van Hale
Michael Anthony and Sammy Hag



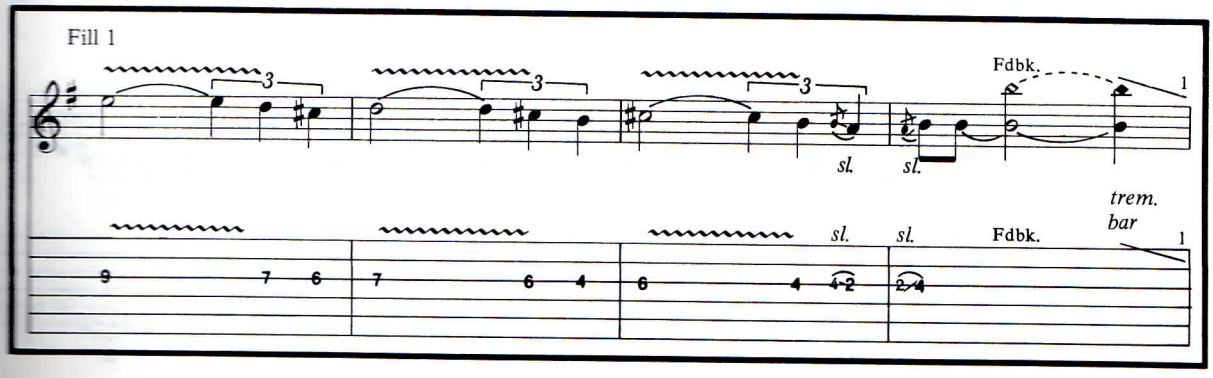




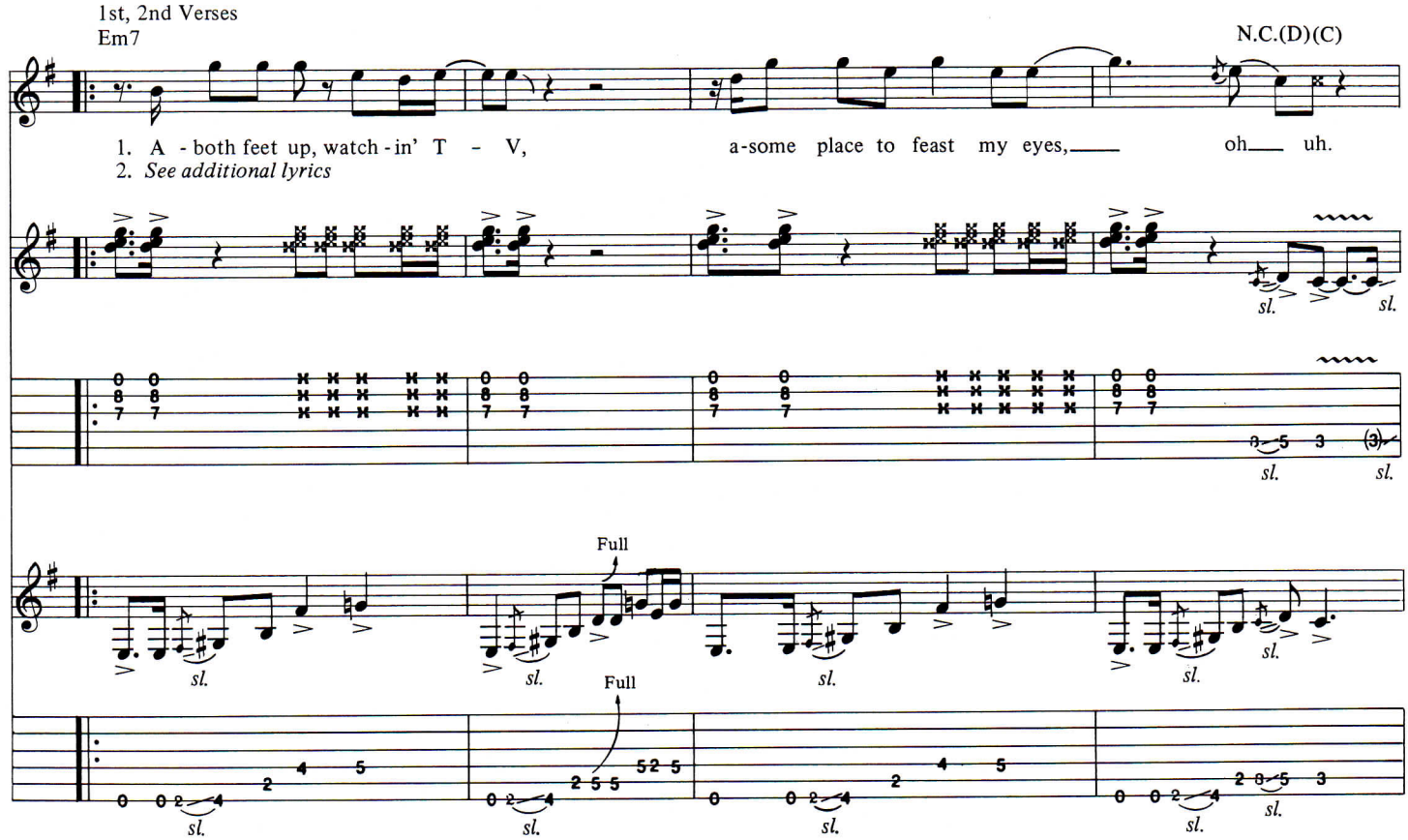


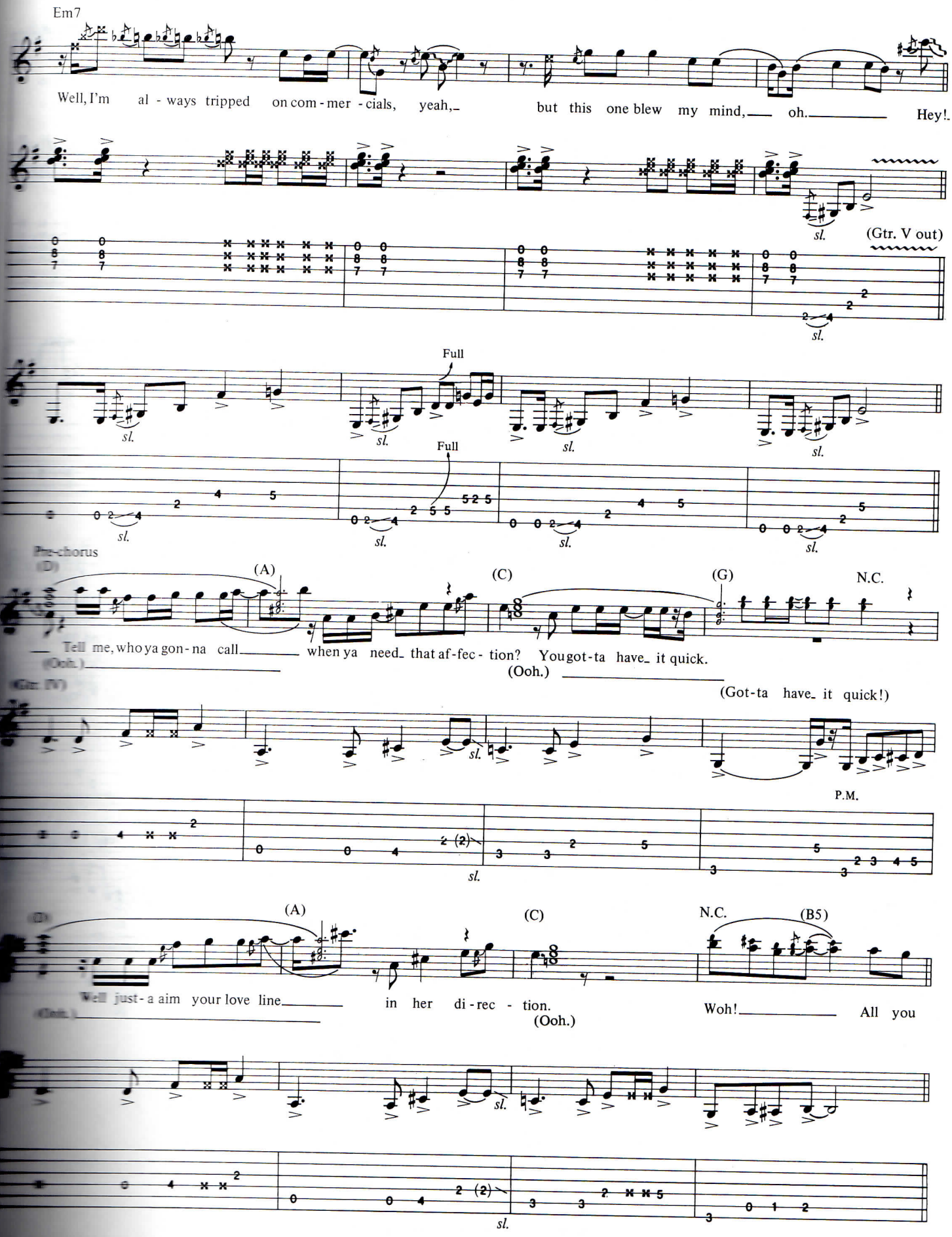
*Chords implied by bass.

**At this point, the treble neck of Eddie's hybrid guitar is notated as Gtr. III, and the bass neck is notated as Gtr. IV, arr. for a normal gtr. in standard tuning.




Em7
Huh!
Gtr. V (clean elec.)
(Gtr. IV)
Full
sl.


1st, 2nd Verses
Em7
N.C.(D)(C)
1. A - both feet up, watch - in' T - V, a-some place to feast my eyes, oh uh.
2. See additional lyrics
Full
sl.


Em7
Well, I'm al - ways tripped on com - mer - cials, yeah, but this one blew my mind, oh. Hey!
sl.
(Gtr. V out)
Full
Pre-chorus
(A)
(C)
(G)
N.C.
Tell me, who ya gon - na call when ya need that af-fec - tion? You got-ta have it quick.
(Ooh.)
(Got-ta have it quick!)
P.M.
(A)
(C)
N.C.
(B5)
Well just - a aim your love line in her di - rec - tion.
Woh! All you
(Ooh.)

Chorus
Em7

C9

2nd time w/Fill 2
N.C.

bad, bad boys,___ call her up__ on the spank_ line._ Unh! Yeah! All you

Rhy. Fig. 1 (Gtr. V)

Rhy. Fig. 1A (Gtr. IV)

Full Full

sl.

Em7

C9

1.
N.C.(E5)

bad, bad boys,___ call her up_ on the spank_ line,_ unh. Woh,_____ ow._

(end Rhy. Fig. 1)

Full 1½

(end Rhy. Fig. 1A)

Fill 2

2.

N.C.(B5)

Guitar solo
(A5)

(B5)

(C)

Woh!

Gtr. III

Gtr. V

(Gtr. V out)

(w/wah on as filter)

Full

Gtr. IV

(A5)

(B5)

(E5)

(A5)
8va

(B5)

w/Fill 3
(C)

Full

1/2

P

A.H.

sl.

H

vib. w/bar

Fill 3 (two gtrs.)

(A5) (B5) w/Fill 4 (E5) (A5) (B5)

loco 8va

A.H. (15ma)

trem. picking

*Silent pull off w/R.H.

*Depress bar before striking note.

(C) (D) w/Rhy. Fill 1 (C) (D) (E5)

8va

Full Full Full

loco

P.M.

Hey!

Fdbk.

trem. bar

Fdbk. pitch: B

Fill 4

Rhy. Fill 1

Interlude
N.C.

All you bad, bad boys.

Harm. (8va)

slack

vib. w/bar

*Depress bar before striking note.

*Depress bar before striking note.

w/Fill 5

B - b - bad boy! *(w/echo repeats)* All you bad bad boys. Dial one nine-hun-dred-SPANKED! All you

Harm. (15ma)

Harm. (8va)

rake rake

vib. w/bar

trem. bar

*Depress bar before striking note.

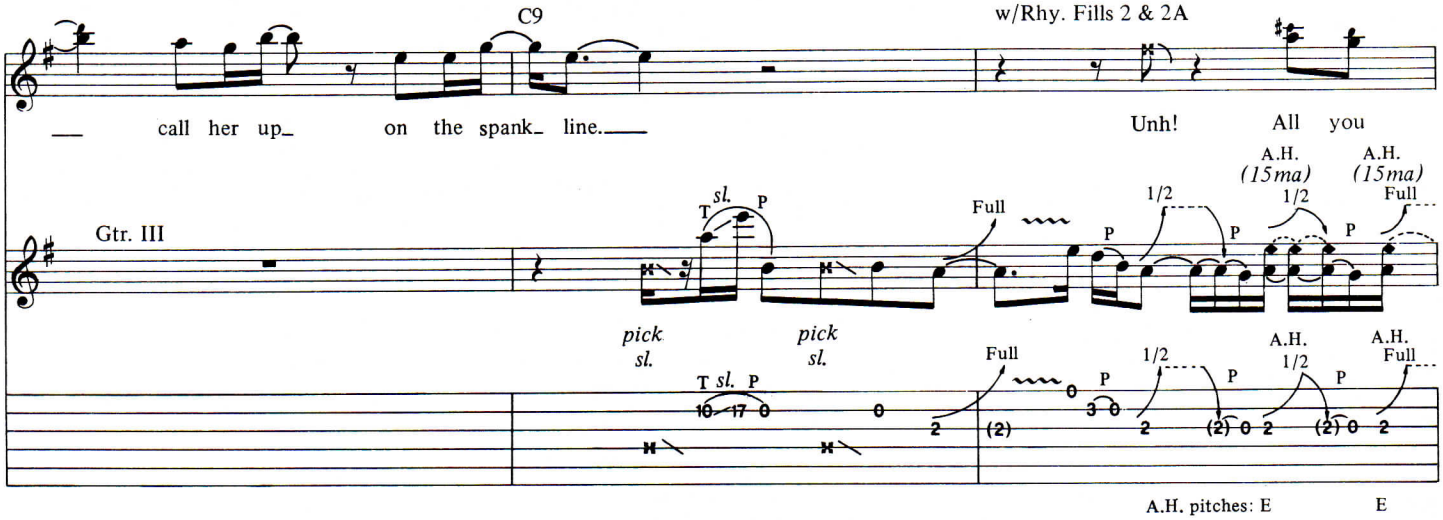
*Depress bar before striking note.

Fill 5

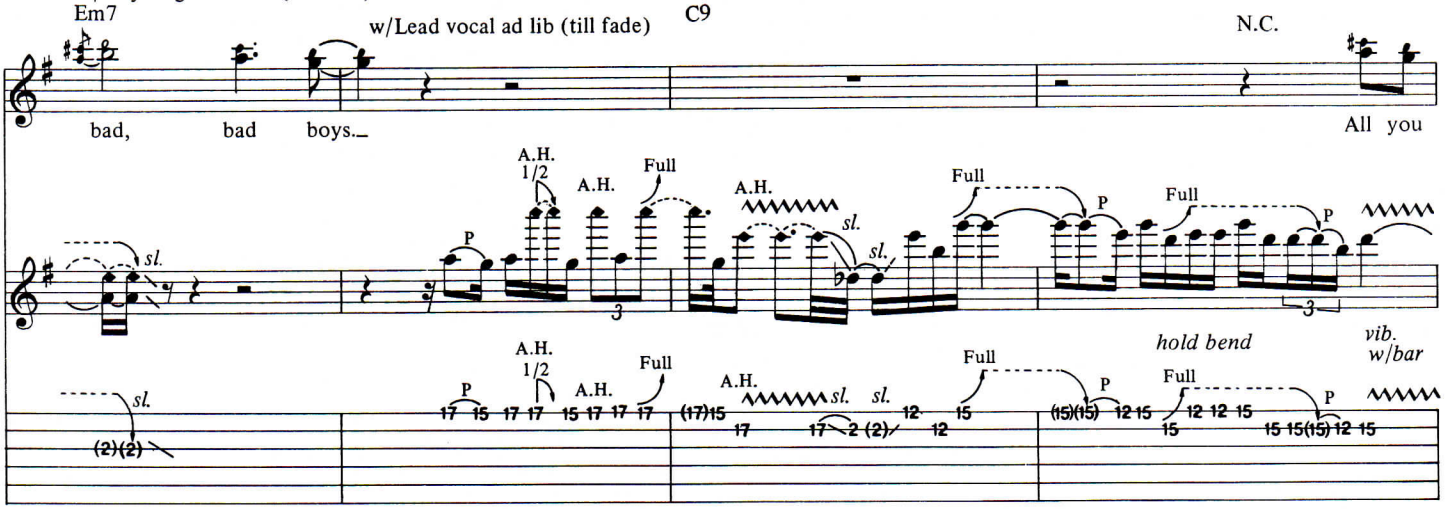
pick slide

Chorus
w/Rhy. Figs. 1 & 1A (1st 7 bars only)

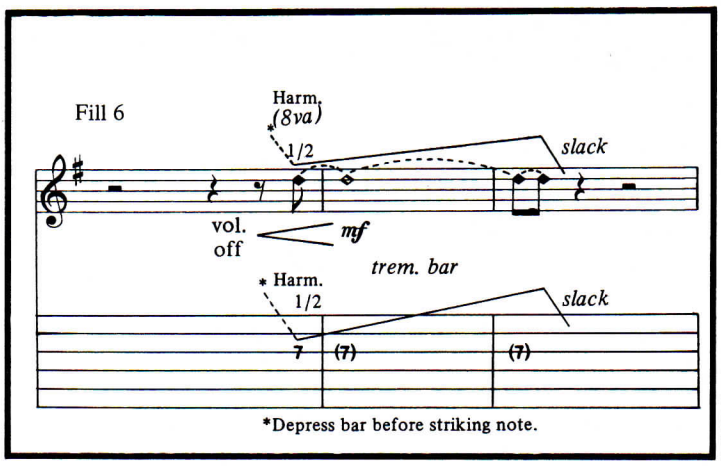


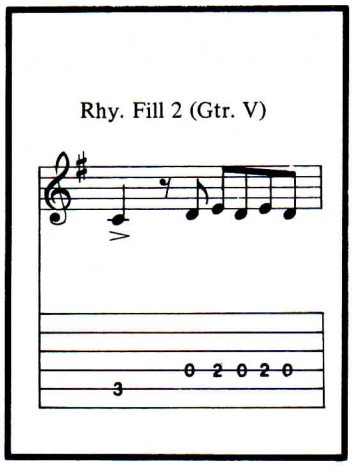



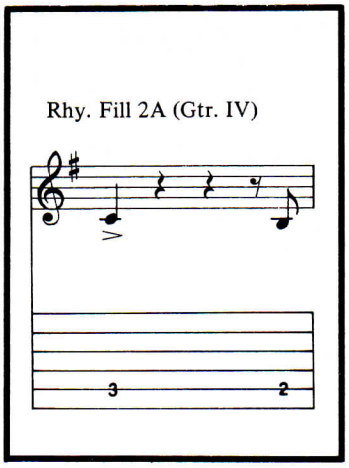

*w/Rhy. Figs. 1 & 1A (till fade)




*Substitute Rhy. Fills 2 & 2A for last bar of Rhy. Figs. 1 & 1A till fade.






*Additional Lyrics*

2. Three dollars, first minute,
After that, cost ya four.
She be up for negotiations,
If you call back for more.

*2nd Pre-chorus:*
Now, who ya gonna call
When ya need that special little somethin'?
You can say what you like,
It's all confidential. *(To Chorus)*

# Ain't Talkin' 'Bout Love

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth



N.C. Am F5 G5 N.C.

Yeah, you may have all you want, ba - by, but I got some - thin' you need,
Oh yeah, you think you're real - ly cook-in', ba - by. you bet - ter find your - self a

P.M. H P.M. P.M. H

Gtr. I plays Fill 2 2nd time

Chorus

Am F5 G5 N.C. Am G

oh yeah.
My friend.
Ain't talk - in' 'bout love.

P.M. pick slides sl. P.M. P.M.

sl.

*Play cue note 2nd time.

N.C. Am G5 N.C. Am G

My love is rot - ten to the core. Ain't talk - in' 'bout love.

P.M. H P.M. P.M. P.M. P.M. H P.M. P.M. P.M.

H H

Fill 1

A.H. (8va)

P.M. A.H. H H

Fill 2

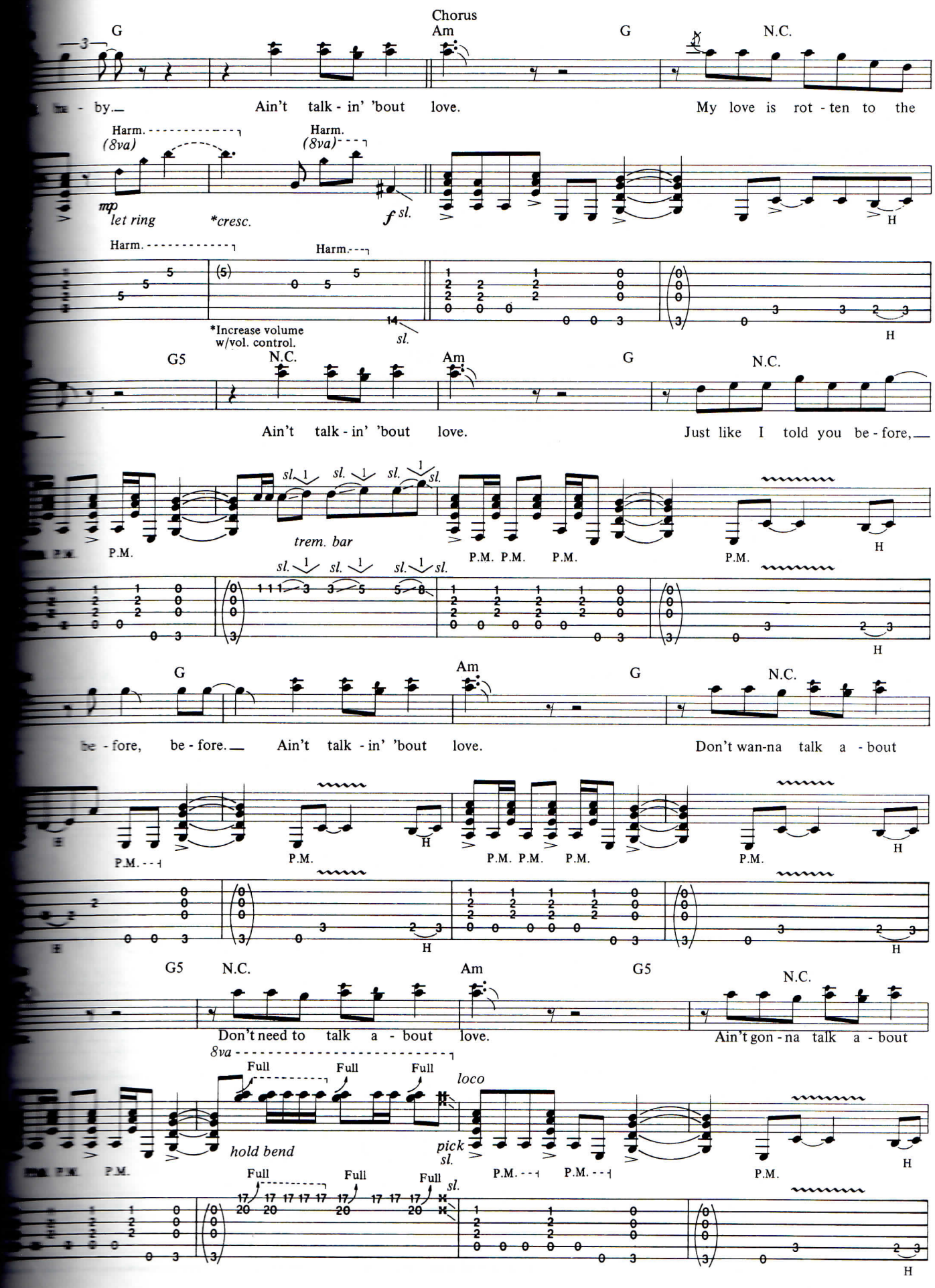
pick sl. (steady gliss.) sl.

sl.

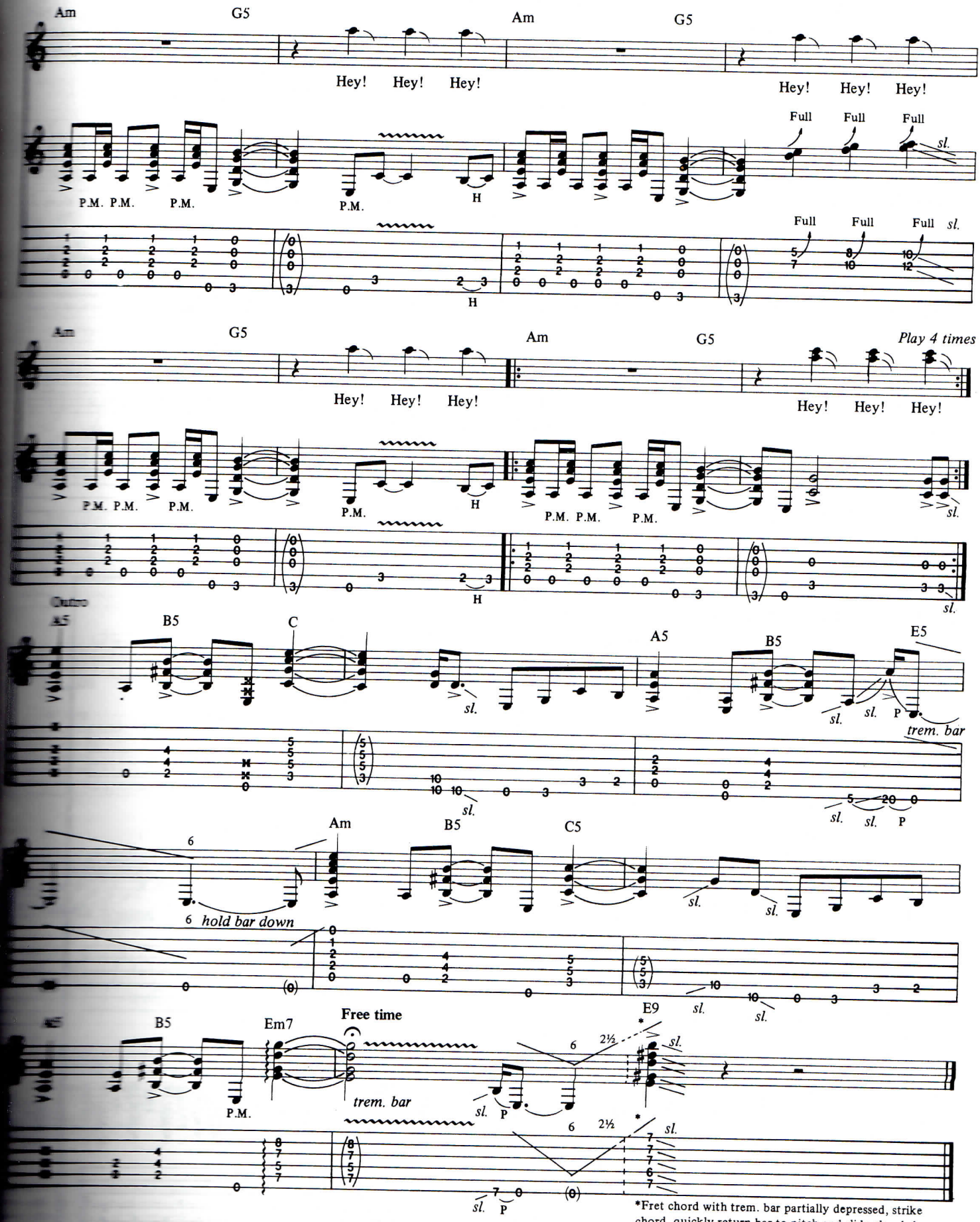

Gtr I plays Fill 3 2nd time
1.
N.C.
Am
G
N.C.
Just like I told you be - fore, yeah, be - fore. You know you're sem - i good -
P.M.
H
2.
Guitar solo I
**Am
G5
be - fore, uh, be - fore uh, be - fore be - fore.
let ring
*Doubled by elec. sitar (Gtr.II).
**Chords implied by bass line.
w/Fill 4
†trem bar
†Gtr. I only (Gtr. II sim. figure w/o trem. bar).
Fill 3
Full
trem. bar
*Hold bend while sliding.
Fill 4


Am
G5
w/Fill 5
Am
G5
Chorus
Am
G
N.C.
Am
G
Ain't talk - in' 'bout- a love.
Babe, it's - a rot - ten to the core.
trem. bar
N.C.
Am
G
N.C.
Ain't talk - in' 'bout love.
Just like I told you be - fore,
Fill 5
Gtr. II
hold bend
grad. release


3rd Verse
Am
G
Am
F5
G5
N.C.
uh, be - fore. I been to the edge, an' there I stood an' looked
P.M. P.M. P.M.
P.M.
mp
(flanger off)
let ring
*Dim. w/vol. control.
Am
F5
G5
N.C.
Am
F5
G5
N.C.
down. You know I lost a lot of friends there, ba - by, I got no time to mess
P.M.
let ring
let ring
Am
F5
G5
N.C.
Am
G
round. (exhale) Mmm, so if you want it, got to bleed for it, ba - by. Yeah, got to, got to
Harm.
(8va)
sim.
P.M.
P
P.M.
f
*w/flanger
mp
let ring
Harm.
*Flanger set to sweep upper partial harmonics.
Am
G
Am
G
bleed, ba - by. Mmm, you got to, got to bleed, ba - by. Hey, got to, got to
Harm.
(8va)
f
let ring
mp
Harm.
Harm.
(8va)
f
let ring
mp
Harm.

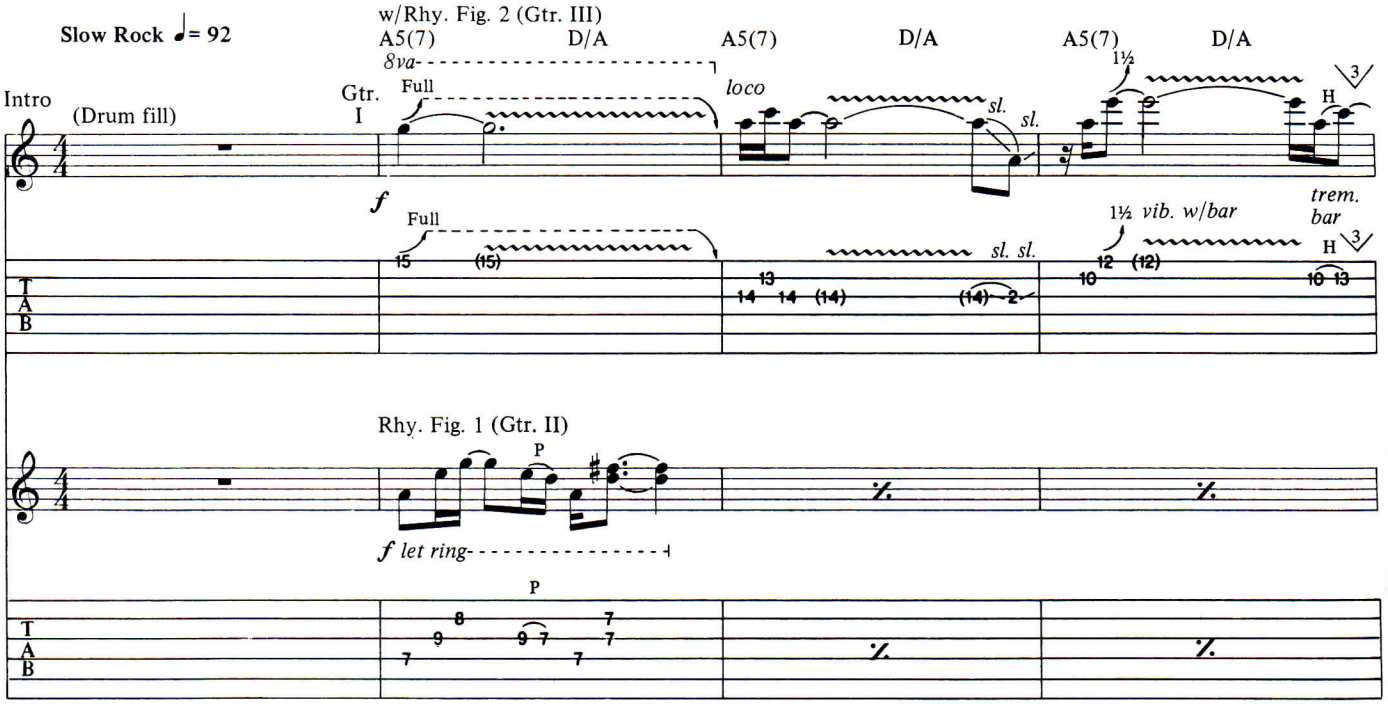

Chorus
G
Am
G
N.C.
- by.
Ain't talk - in' 'bout love.
My love is rot - ten to the
Harm. (8va)
Harm. (8va)
mp let ring
*cresc.
f sl.
H
Harm.
Harm.
*Increase volume w/vol. control.
sl.
G5
N.C.
Am
G
N.C.
Ain't talk - in' 'bout love.
Just like I told you be - fore,
sl.
trem. bar
P.M.
P.M. P.M.
P.M.
P.M.
H
G
Am
G
N.C.
be - fore, be - fore.
Ain't talk - in' 'bout love.
Don't wan-na talk a - bout
P.M.
H
G5
N.C.
Am
G5
N.C.
Don't need to talk a - bout love.
Ain't gon - na talk a - bout
8va
Full
loco
hold bend
pick
sl.
P.M.

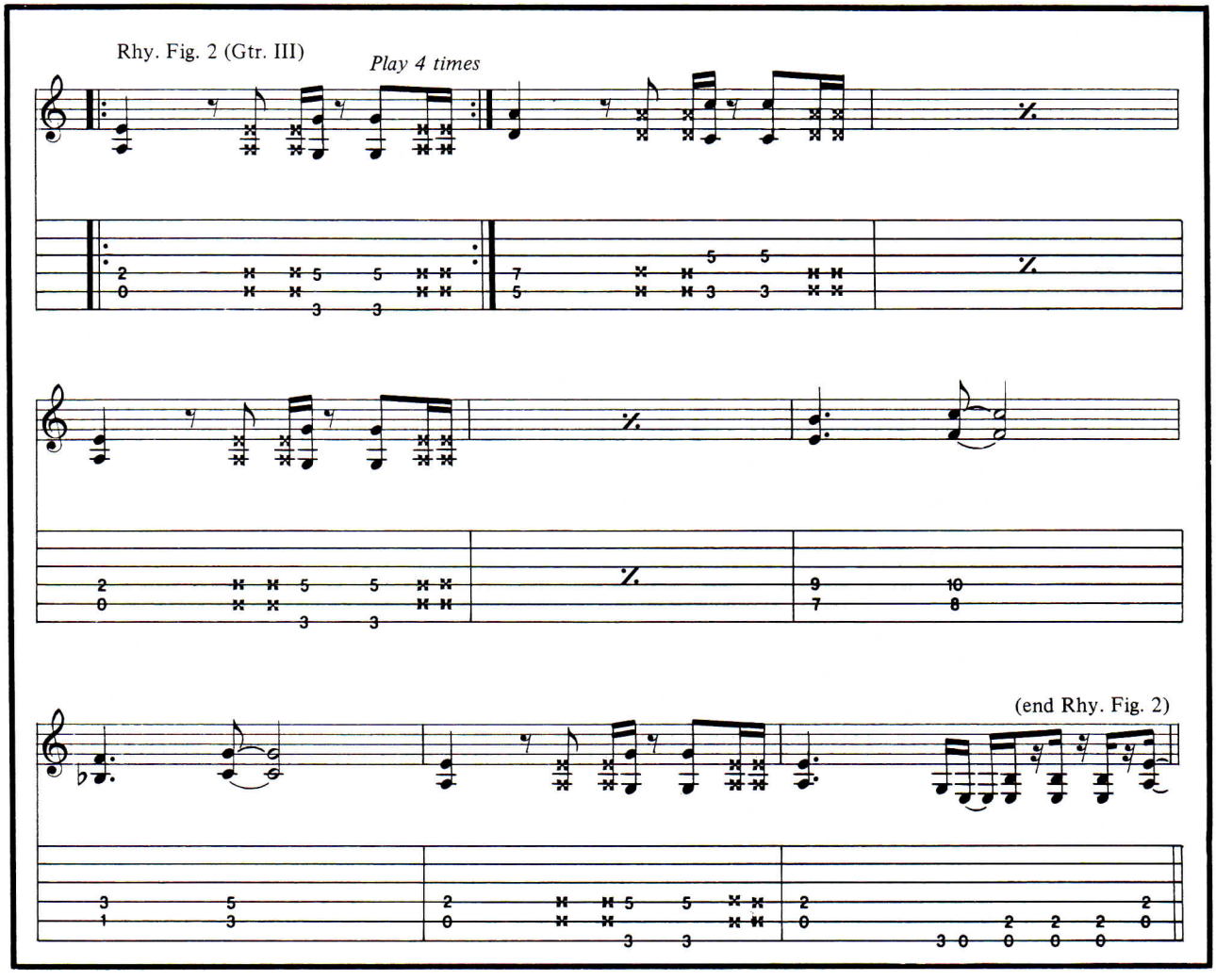

Guitar solo II
Am
G5
**Am
G5
love.
No more,
no more.
Ah!
P.M.
P.M.
P.M.
*Doubled by Gtr. II.
**Chords implied by bass.
Am
G5
†trem. bar
† Gtr. I only (Gtr. II sim. figure w/o trem. bar).
w/Fill 6
Am
G5
Am
G5
Out-chorus
Am
G5
Hey! Hey! Hey!
Hey! Hey! Hey!
Full
trem. bar
P.M.
Fill 6
(Gtr. II)
Full
Full
grad. release

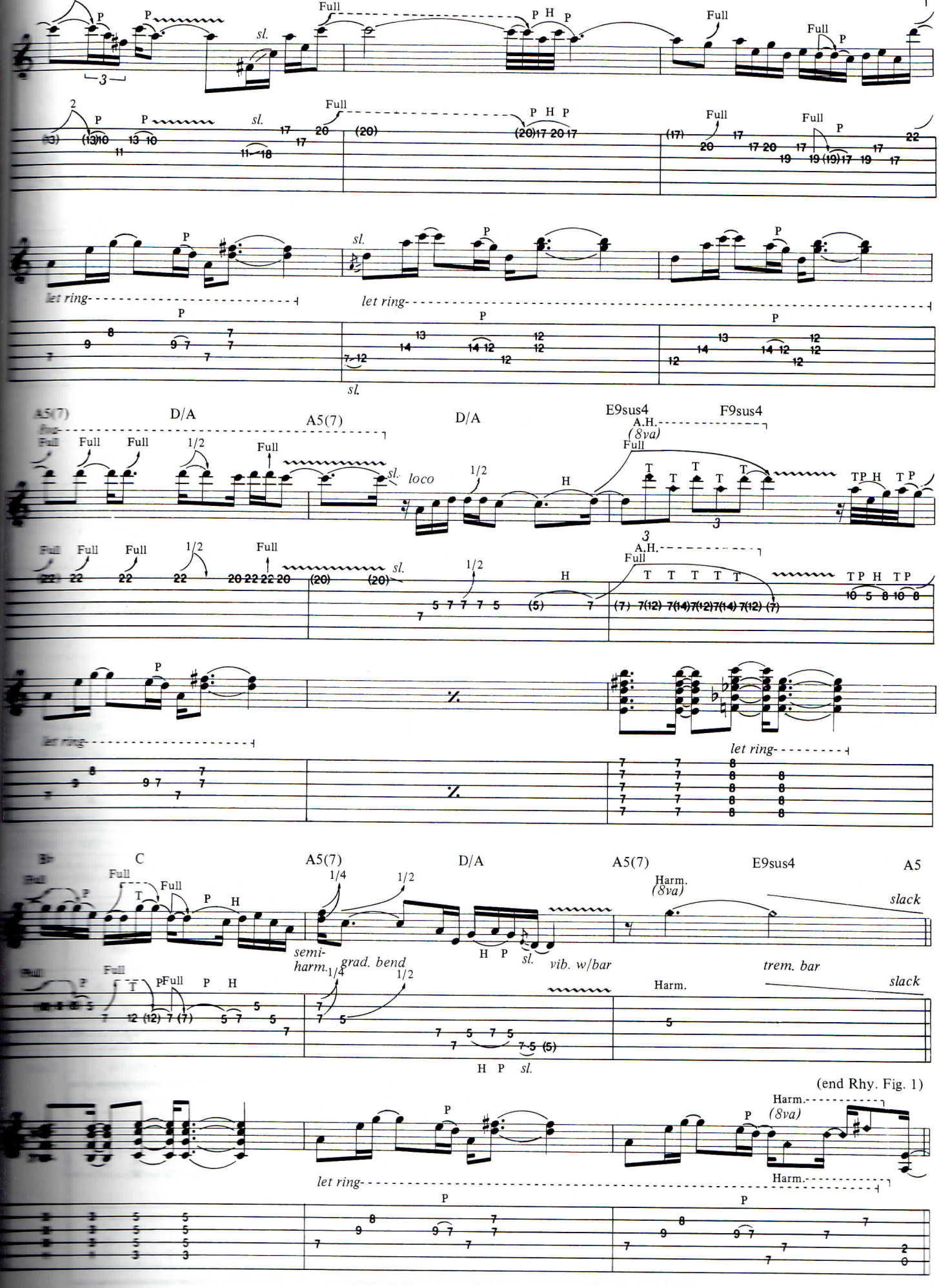

Am
G5
Hey! Hey! Hey!
P.M. P.M. P.M.
P.M.
H
Full Full Full sl.
Play 4 times
Outro
A5
B5
C
sl.
E5
trem. bar
6 hold bar down
Am
C5
Em7
Free time
E9
2½
*Fret chord with trem. bar partially depressed, strike chord, quickly return bar to pitch and slide chord shape down in fast gliss.

# In 'N' Out

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar




P
sl.
Full
P H P
3
2
(13)10
13 10
11
11–18
17
20
(20)
(20)17 20 17
(17)
17 20
17 20
19
19 (19)17 19
22
let ring
A5(7)
D/A
A5(7)
D/A
E9sus4
F9sus4
A.H.
(8va)
Full
1/2
loco
H
T
TP H TP
22
20 22 22 20
(20)
5 7 7 7 5
(5)
7
(7) 7(12) 7(14)7(12)7(14) 7(12) (7)
10 5 8 10 8
C
A5(7)
D/A
A5(7)
E9sus4
A5
1/4
Harm.
(8va)
slack
semi-
harm.
grad. bend
H P sl.
vib. w/bar
trem. bar
Harm.
(end Rhy. Fig. 1)


1st, 2nd, 3rd Verses
1. Yeah, been in debt from con-cep - tion and I pay for the rest of your life. As
2.3. See additional lyrics
1/2
both notes vib.
let ring--
D5
F
A5
E7♯9
long as I re - mem - ber bills have looked me in the eye.
sl.
Full
w/Rhy. Figs. 1 & 2
A5(7)
D/A
You can have it now but you got - ta pay for it lat - er. Oh. Work me out a pay - ment
plan. Now you're work - in' for the man.
3rd time to Coda
E9sus4
F9sus4
— Yeah. They got ya go - in' in. They
Substitute Rhy. Fill 1 (Gtr. III-1st & 2nd time only)
B♭
C
got ya com - in' out. Same a - mount. Woo. In 'n' out. 2. There
Rhy. Fill 1 (Gtr. III) *1
trem. bar
vib. w/bar
*Pull bar up.

Woo. In 'n' out. Oh.

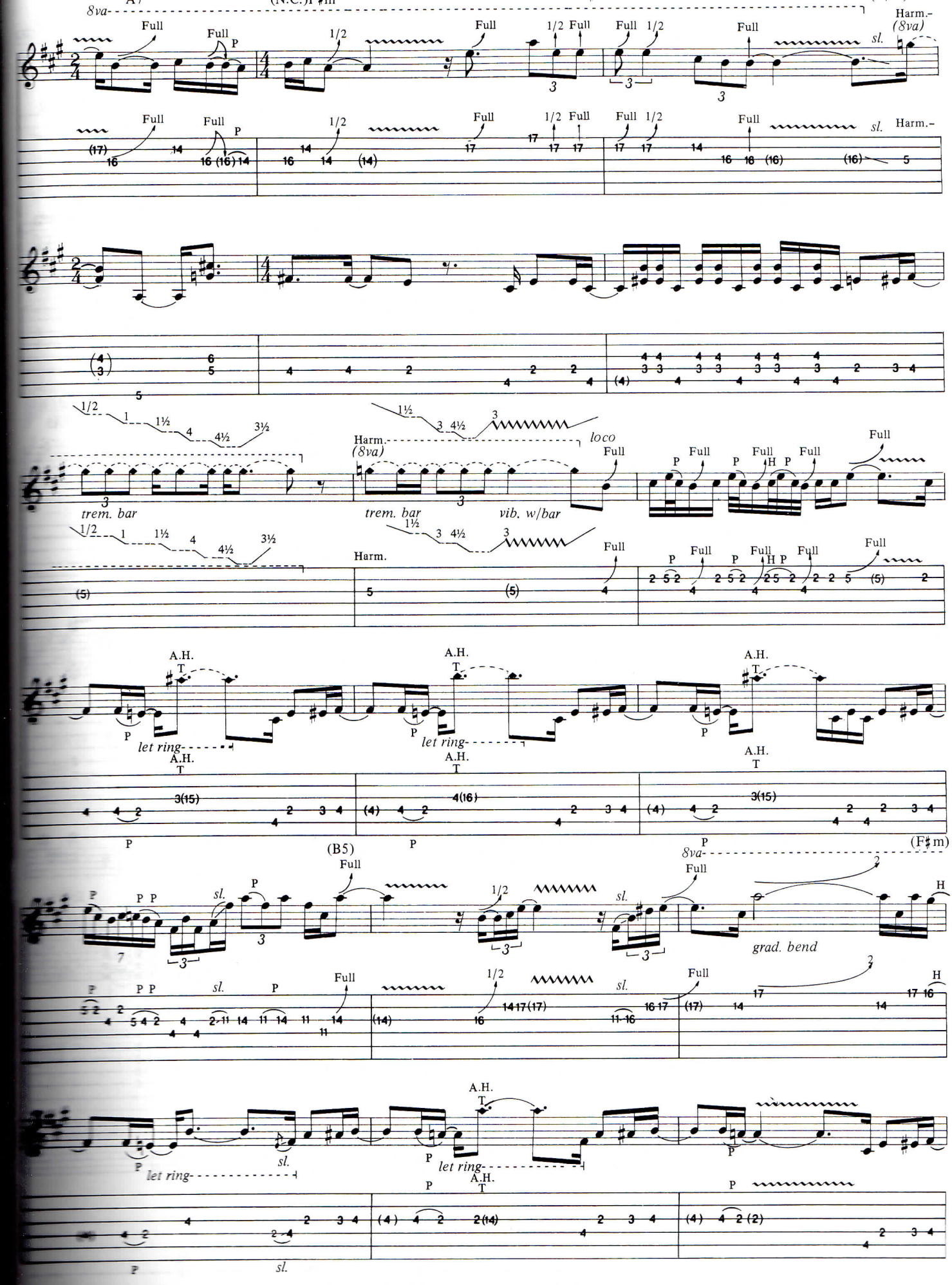
Gtr. II

Guitar solo

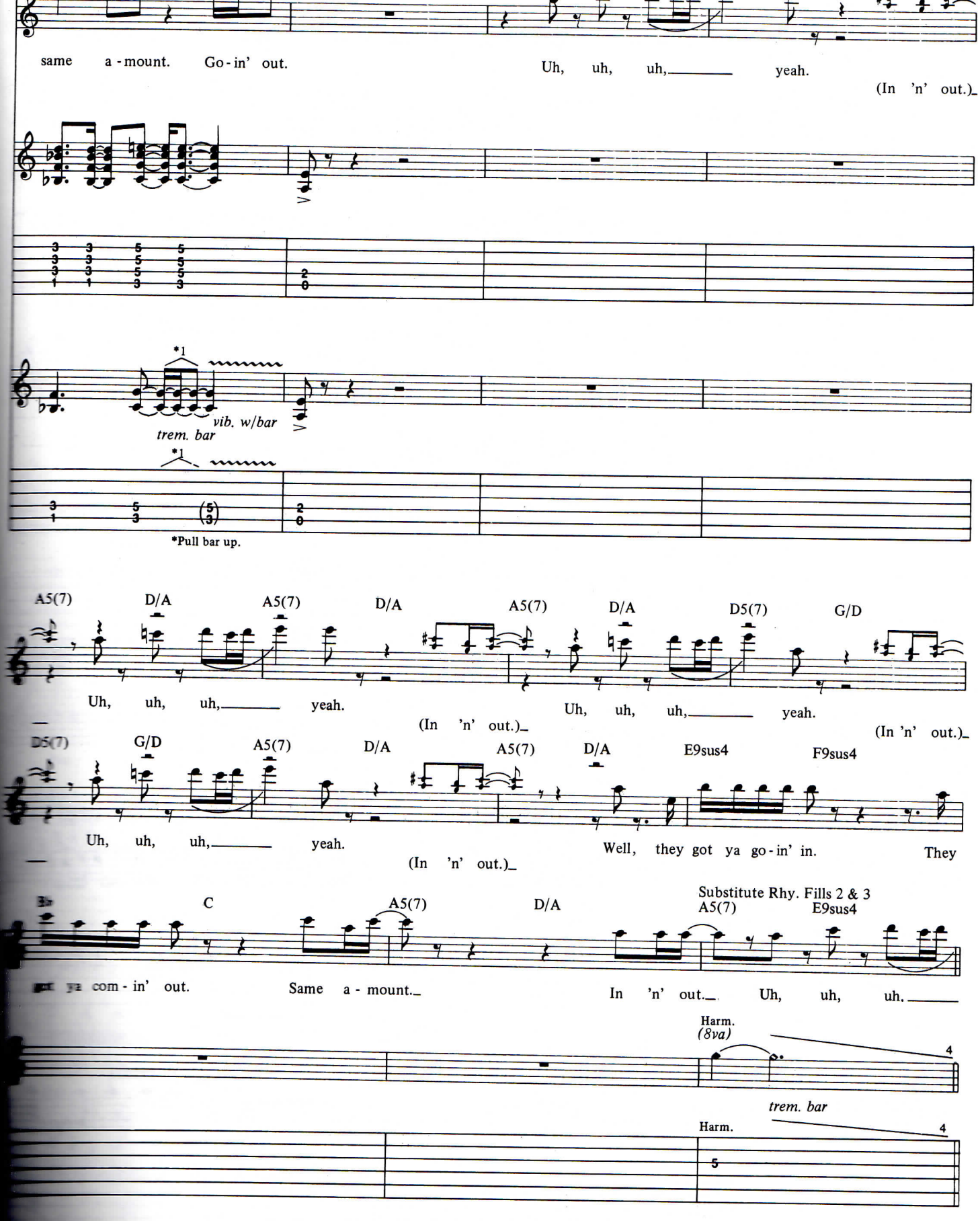
Uh, uh, uh, yeah.

w/wah P.M. A.H. (15ma) A.H. (8va) Full

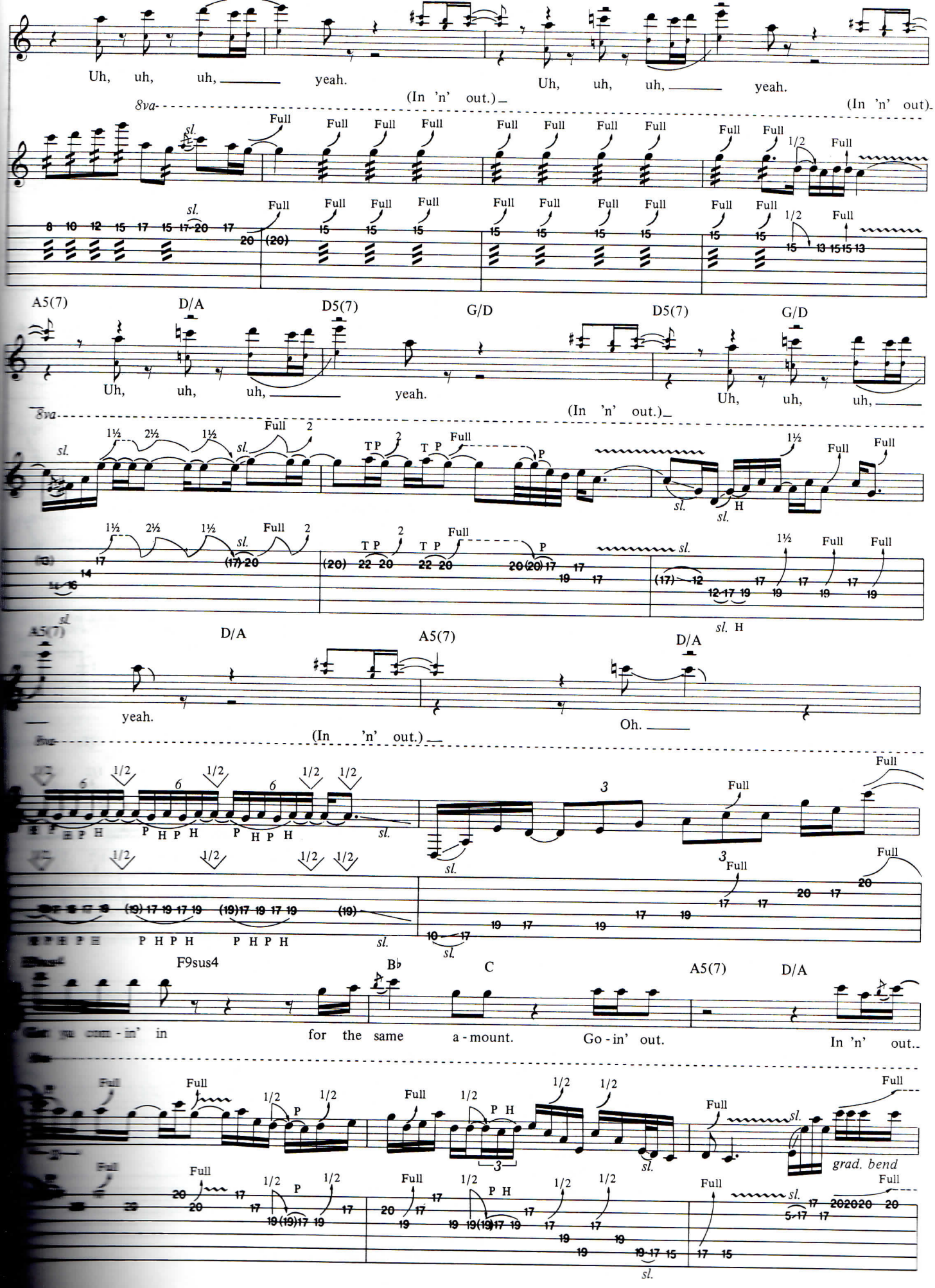

(B)
(F♯m)
Uh, uh, uh, yeah. Uh, uh, uh,
Full
sl.
1/2
Full
3
3
P
grad. bend
Full
sl.
1/2
Full
P
P
P
P
P
P
C♯7
D7
G
yeah.
Woo.
Come on.
1/2
1/2
Full
8va
sl.
sl.
Full
vib. w/bar
sl.
1/2
1/2
Full
sl.
Full
P
P
P
P


8va
Full
Full
P
1/2
Full
1/2 Full
Full 1/2
Full
sl.
Harm.
(8va)
trem. bar
Harm.
(8va)
loco
trem. bar
vib. w/bar
A.H.
T
let ring
(B5)
(F♯m)
8va
grad. bend


8va
loco
Full
sl.
C♯7
D7
G7
H P
A.H.
T
let ring
A7
E7
F7
B♭7
C7
N.C.
D.S. al Coda
A5
1/2
Coda
E9sus4
F9sus4
B♭
C
got ya com - in' in.
When they got ya com - in' out.
Got ya com - in' in
for the
Gtr. II
Gtr. III


same a - mount. Go - in' out.
Uh, uh, uh, yeah.
(In 'n' out.)
*1
vib. w/bar
trem. bar
*1
*Pull bar up.
A5(7) D/A A5(7) D/A A5(7) D/A D5(7) G/D
Uh, uh, uh, yeah.
(In 'n' out.)
Uh, uh, uh, yeah.
(In 'n' out.)
D5(7) G/D A5(7) D/A A5(7) D/A E9sus4 F9sus4
Uh, uh, uh, yeah.
(In 'n' out.)
Well, they got ya go - in' in. They
C A5(7) D/A
Substitute Rhy. Fills 2 & 3
A5(7) E9sus4
com - in' out. Same a - mount. In 'n' out. Uh, uh, uh.
Harm.
(8va)
trem. bar
Harm.


Outro
w/Rhy. Figs. 1 & 2
A5(7)
D/A
A5(7)
D/A
A5(7)
D/A
Uh, uh, uh.
In 'n' out.
(In 'n' out.)
Full
sl.
1½
vib. w/bar
A5(7)
D/A
D5(7)
G/D
D5(7)
G/D
Uh, uh, uh.
In 'n' out.
Uh, uh, uh.
(In 'n' out.)
8va
Full
1/2
P H P
A5(7)
D/A
A5(7)
D/A
E9sus4
F9sus4
In 'n' out.
(In 'n' out.)
loco
TP
Bb
C
A5(7)
D/A
trem. pick


Uh, uh, uh, yeah.
Uh, uh, uh, yeah.
(In 'n' out.)
(In 'n' out).
8va
Full
sl.
1/2
A5(7)
D/A
D5(7)
G/D
Uh, uh, uh, yeah.
(In 'n' out.)
1½
2½
TP
P
H
yeah.
Oh.
3
P H P H
F9sus4
B♭
C
Go - in' out.
In 'n' out..
grad. bend



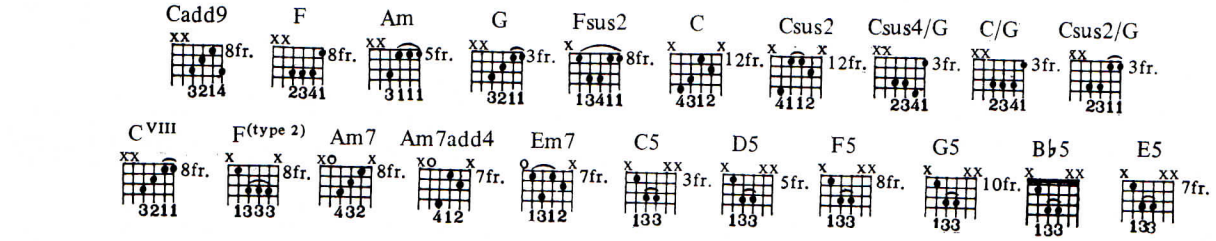

*Additional Lyrics*

2. There ain't no way 'round the system.
Money makes the world go around.
All the way they got you down.
Say you had enough, wanna throw yourself out a window, oh.
Might cost you less to stick around.
One more payment will lay you down, underground.
Well, they got ya comin' in. They got ya goin' out.
Same amount. Woo! In 'n' out. *(To Guitar solo)*

3. Hey, it all depends how you see it.
It's a burden or an opportunity.
One thing for certain, you get nothin' free, uh.
I've never met a man doesn't owe somebody somethin', no.
No way to get free and clear.
Oh, in deeper, year after year, oh yeah.
When they got ya comin' in. When they got ya goin' out. *(etc.)*

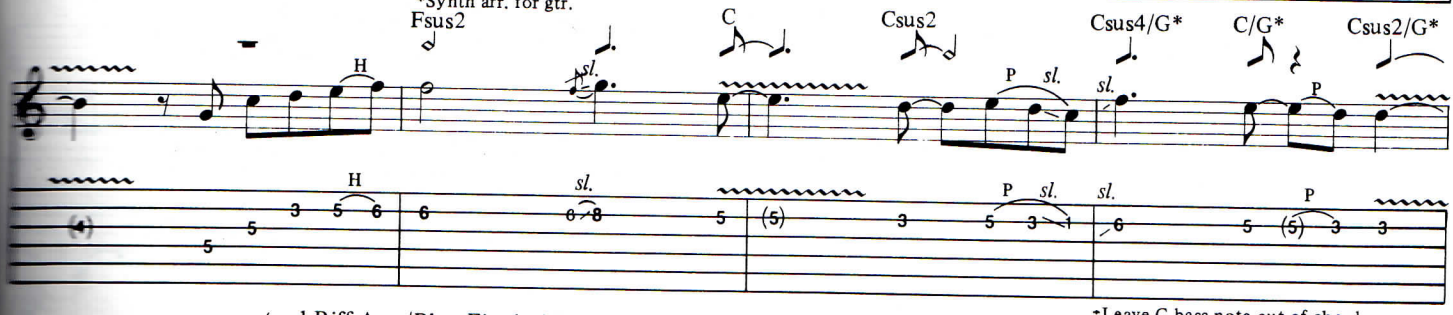
# Dreams

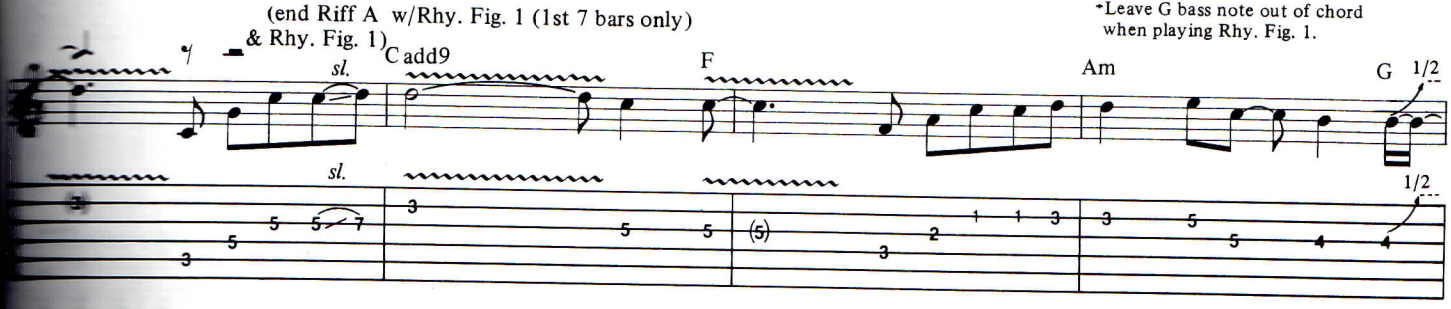
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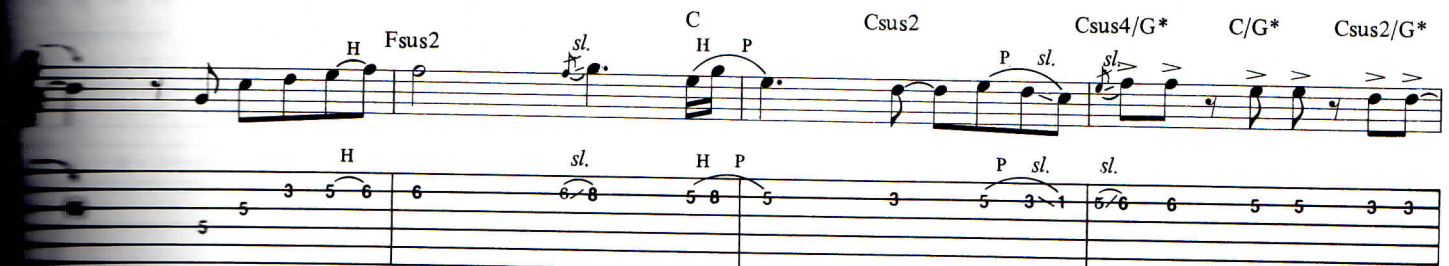


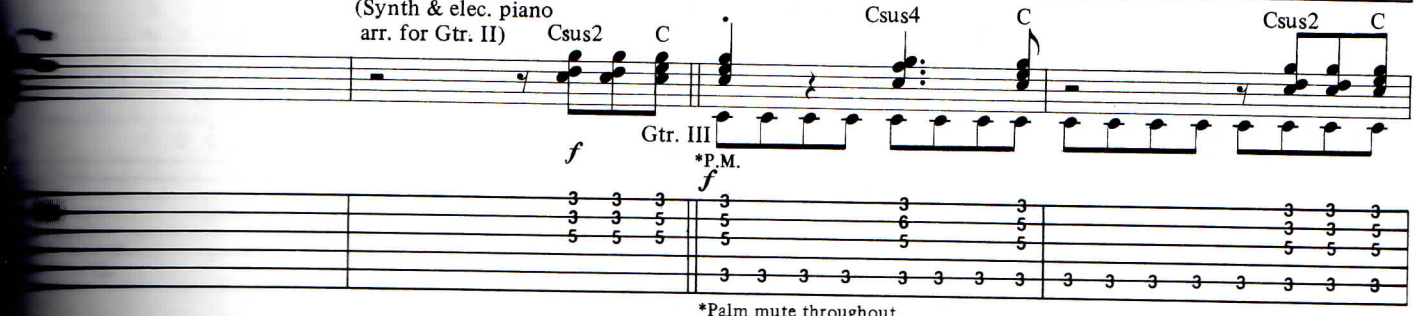







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C/E Csus4/E C/E Csus2 C C/F Fsus2 F6 F Am/G

w/Fill 1

C/G G Gsus4 C Csus4 C Csus2 C C/E Csus4/E Am7

w/Fill 2

Am7add4 Am7 C/F F G/F F Am/G G G7sus4 C/G Gsus4

1st Verse

Asus4 Am F(6) Gsus2 $G^{sus4}_{sus2}$ Am Asus4 A5

World turns black and white, pic-tures in an emp - ty room. Your

Gtr. II

Gtr. III

Rhy. Fig. 2

*trem. bar.*

Fill 1 (Gtr. IV)

Harm.

P.M. P.M. *trem. bar*

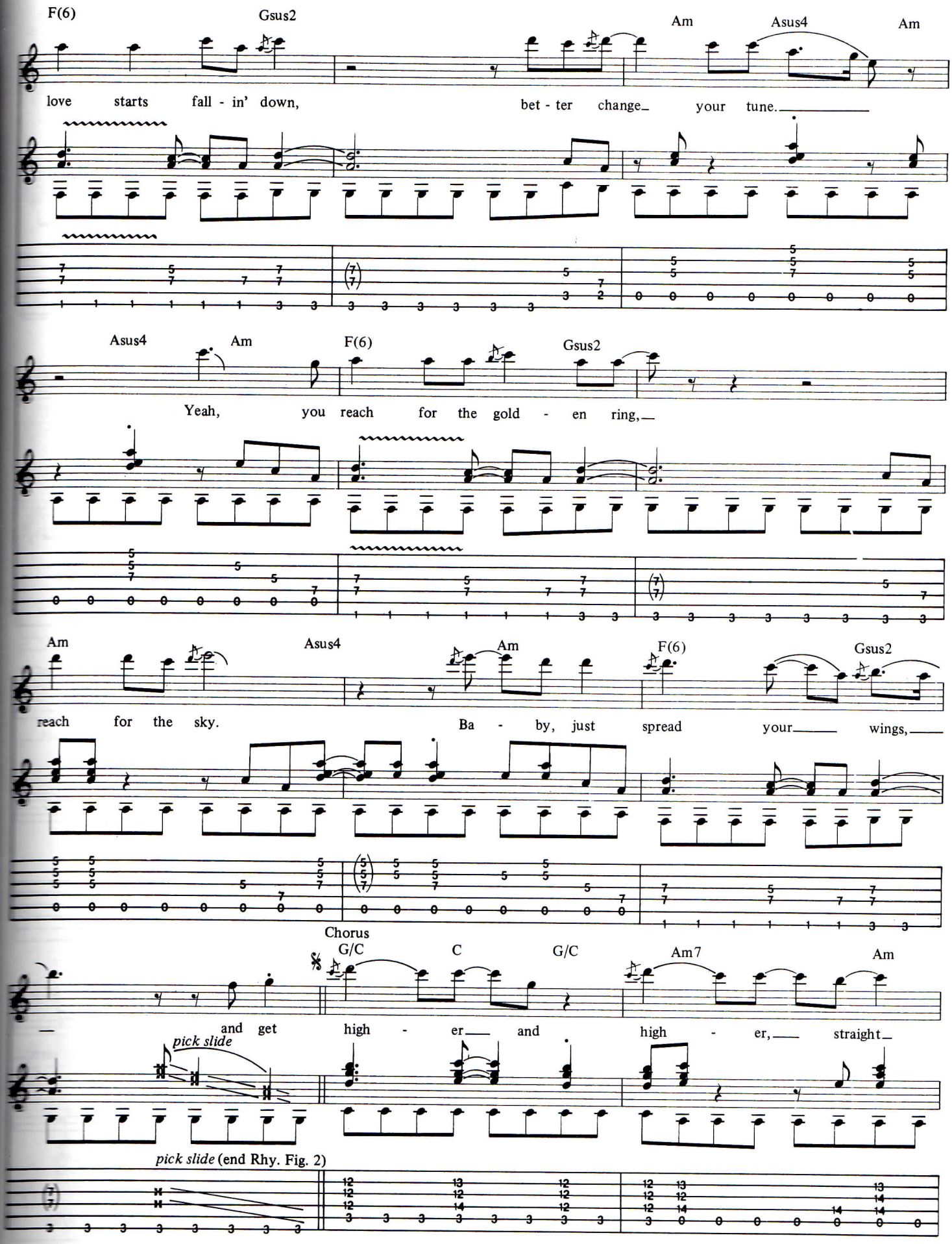
Harm.

Fill 2 (Gtr. IV)

Harm.

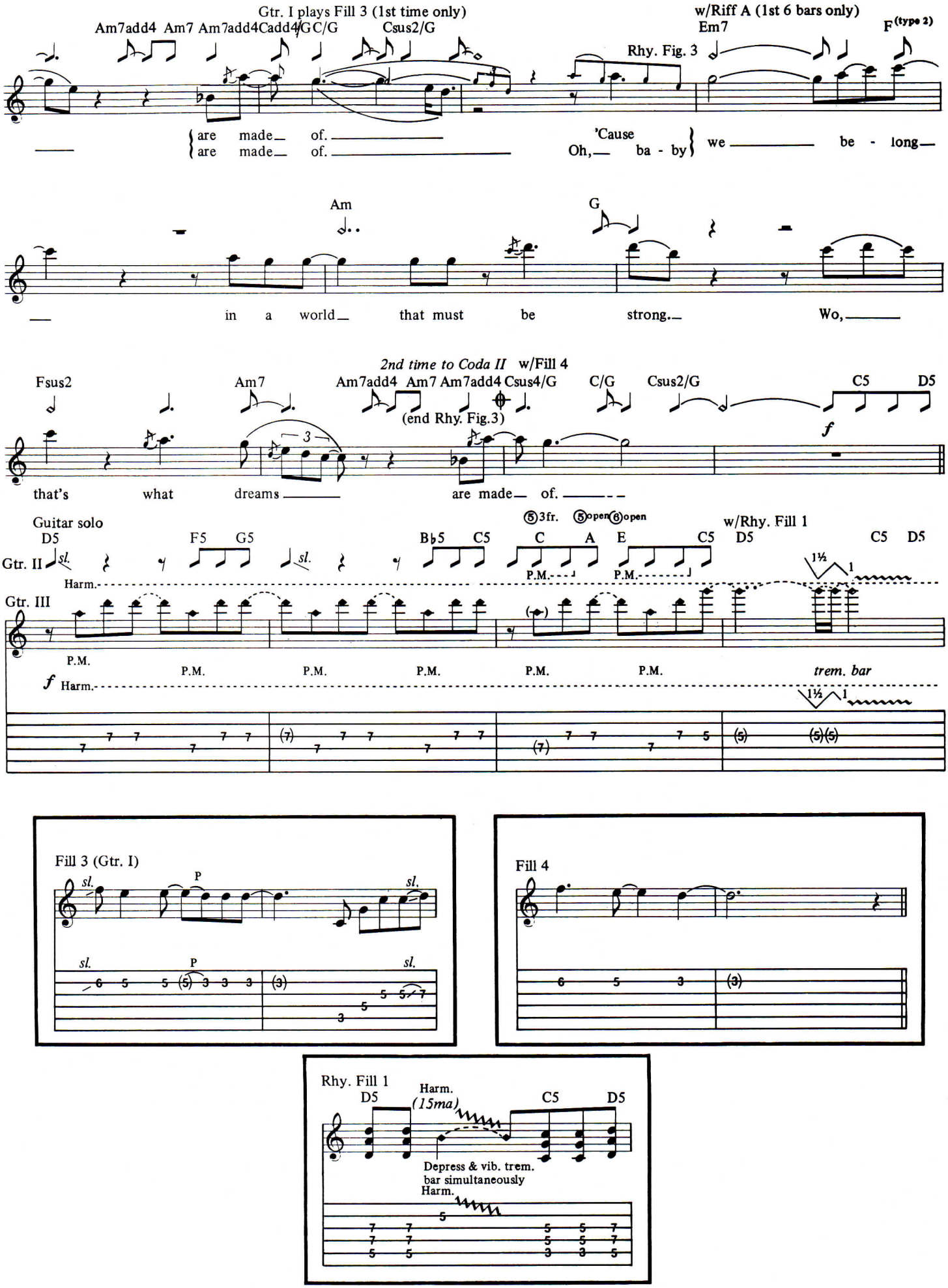
Harm. *trem. bar* *sl.*

*sl.*

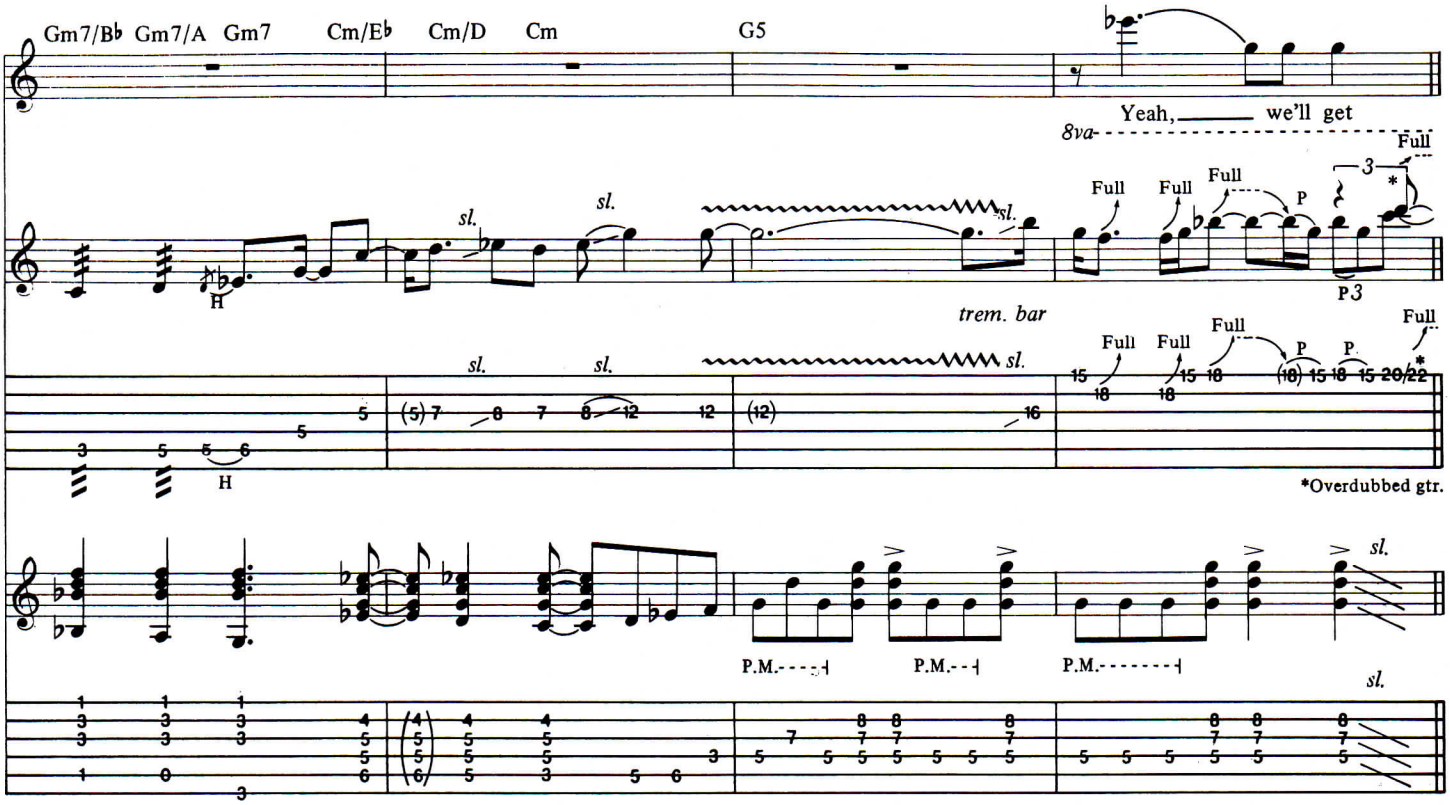

F(6)
Gsus2
Am
Asus4
Am
love starts fall - in' down,
bet - ter change your tune.
Asus4
Am
F(6)
Gsus2
Yeah, you reach for the gold - en ring,
Am
Asus4
Am
F(6)
Gsus2
reach for the sky.
Ba - by, just spread your wings,
Chorus
G/C
C
G/C
Am7
Am
and get high - er and high - er, straight
pick slide
pick slide (end Rhy. Fig. 2)

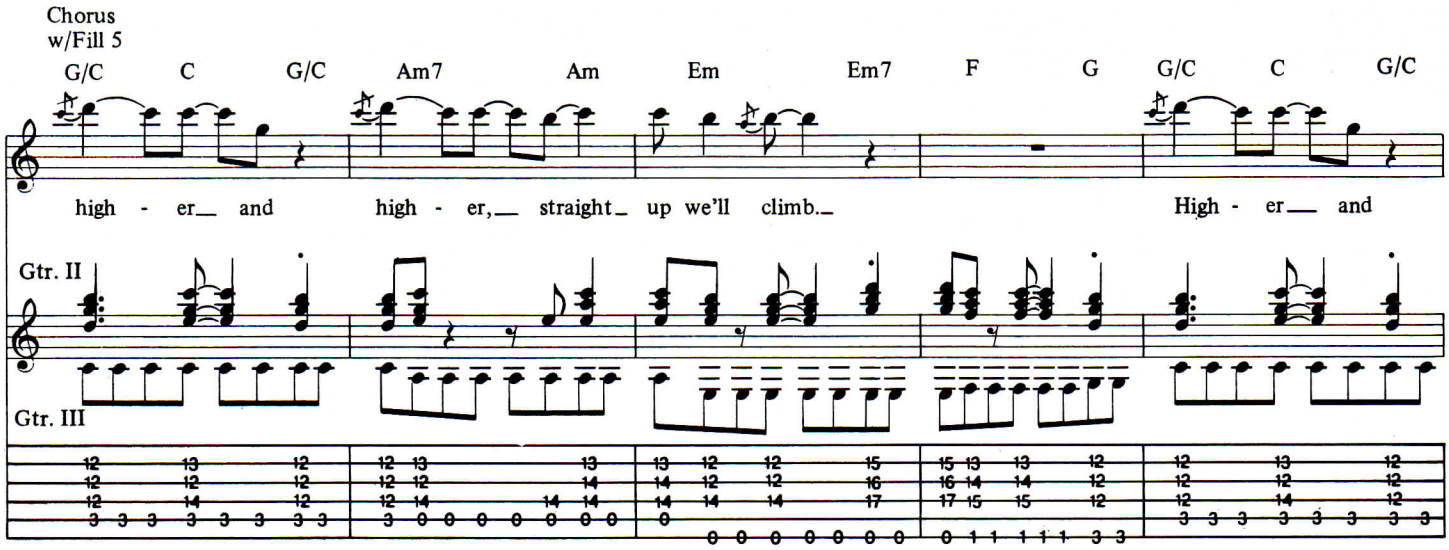

Em
Em7
F
G
G/C
C
G/C
up we'll climb.
We'll get high - er and
Am
G/A
G/F
Fmaj7
2nd time to Coda I
Gsus4
high - er, leave it all be - hind.
2nd Verse
w/Rhy. Fig. 2
Asus4
Am
F(6)
Gsus2
Am
Run, run - a, run a - way, like a train run - nin' off the track.
P.M.
F(6)
Gsus2
Got the truth be - ing left be - hind, fall be - tween
P.M.
P.M.
P.M.

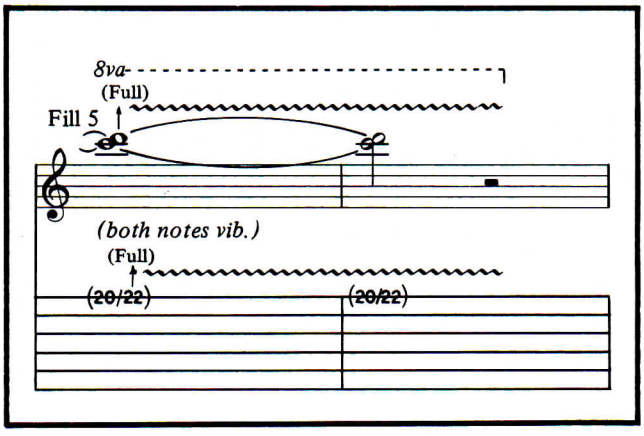

Am
F(6)
Gsus2
the cracks.
Stand - in' on bro - ken dreams,
nev - er los -
trem. bar
*Depress trem. bar before striking note, then depress & vib. simultaneously.
D.S. al Coda I
pick slide
ing sight.
Ah!
Well, just spread your wings.
We'll get
P.M.
1st time w/Riff A (1st 6 bars only);
2nd time w /Riff A (complete)
Coda I
G(7sus4)
Cadd9
C VIII
F
So ba - by, dry your eyes,
Gtr. I
sl.
Am
G
save all the tears you've
Fsus2
F (type 2)
Am7
cried.
Oh,
that's
what
dreams

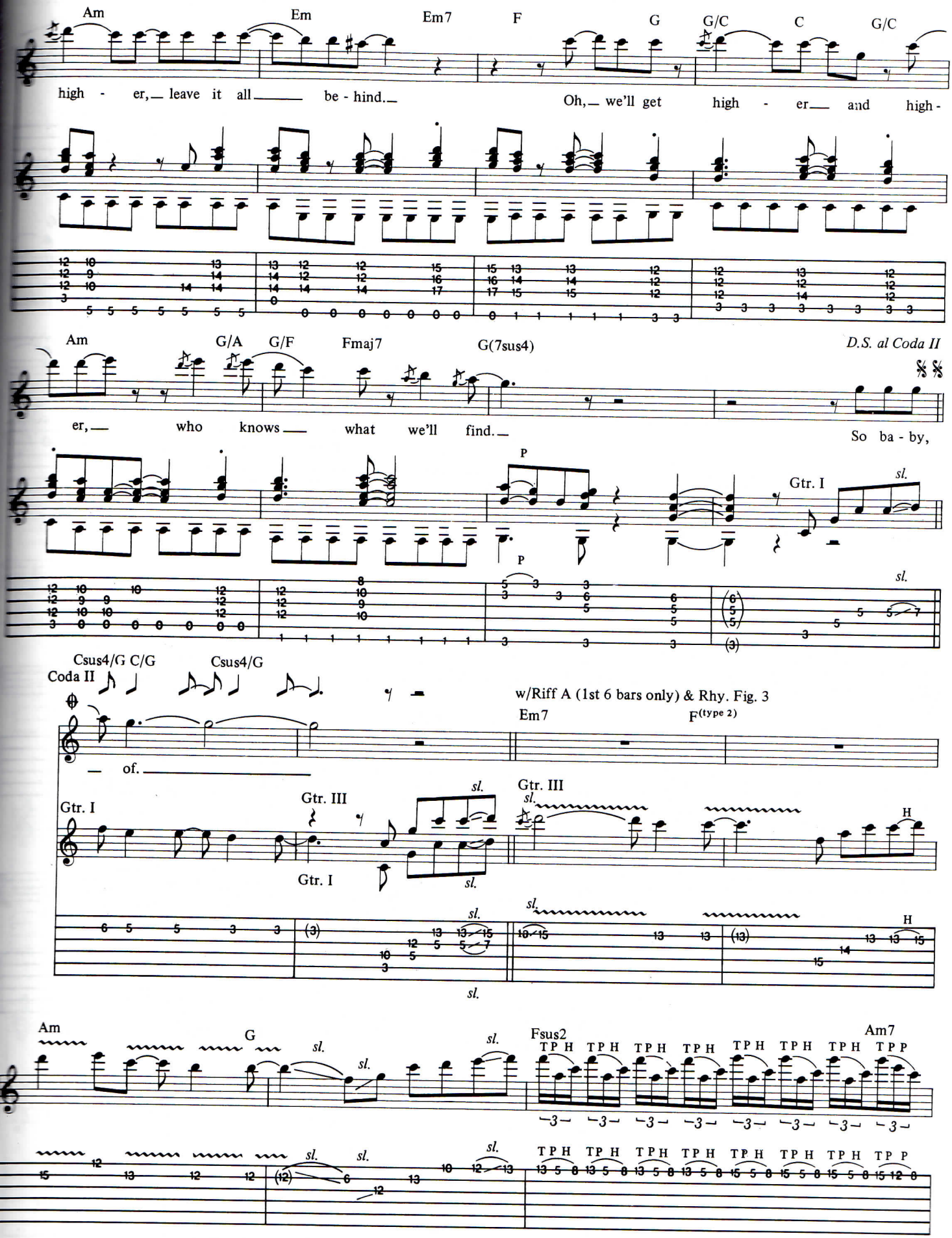

Gtr. I plays Fill 3 (1st time only)
Am7add4 Am7 Am7add4 Cadd4/G C/G Csus2/G
w/Riff A (1st 6 bars only)
Em7
F (type 2)
Rhy. Fig. 3
are made of.
are made of.
'Cause
Oh, ba - by
we be - long
Am
G
in a world that must be strong.
Wo,
2nd time to Coda II w/Fill 4
Fsus2
Am7
Am7add4 Am7 Am7add4 Csus4/G
C/G
Csus2/G
C5 D5
(end Rhy. Fig.3)
that's what dreams are made of.
Guitar solo
D5
F5 G5
B♭5 C5
C A E
C5 D5
w/Rhy. Fill 1
C5 D5
Gtr. II
Gtr. III
3fr.
open
open
P.M.
Harm.
trem. bar
Fill 3 (Gtr. I)
Fill 4
Rhy. Fill 1
D5
Harm.
(15ma)
C5 D5
Depress & vib. trem. bar simultaneously
Harm.


D
F5
G5
G G5
B♭5
C5
C A E5
C5 D5
notation)
P.M.
sl.
1/2 1½
A.H.
(15ma) Full
trem. bar
D5
G
D(sus2)
Asus4
Am
Asus4 Am
*Harm.
Full (15ma)
hold bend
H
Gtr. II (Elec. piano arr. for gtr.)
Rhy. Fig. 4
*Tapped harmonics (tap at fret indicated w/pick hand while holding note w/fret hand).
(end Rhy. Fig. 4)
*Play cue notes when Rhy. Fig. 4 is repeated.
w/Rhy. Fig. 4
Overdub
8va
loco


Gm7/B♭ Gm7/A Gm7 Cm/E♭ Cm/D Cm G5
Yeah, we'll get
8va
Full
trem. bar
*Overdubbed gtr.
P.M.
P.M.
P.M.


Chorus
w/Fill 5
G/C C G/C Am7 Am Em Em7 F G G/C C G/C
high - er and high - er, straight up we'll climb. High - er and
Gtr. II
Gtr. III


8va
(Full)
Fill 5
(both notes vib.)
(Full)
(20/22)
(20/22)


Am
Em
Em7
F
G
G/C
C
G/C
high - er, leave it all be - hind.
Oh, we'll get high - er and high -
Am
G/A
G/F
Fmaj7
G(7sus4)
D.S. al Coda II
er, who knows what we'll find.
So ba - by,
P
Gtr. I
sl.
Csus4/G C/G
Csus4/G
Coda II
w/Riff A (1st 6 bars only) & Rhy. Fig. 3
Em7
F(type 2)
of.
Gtr. III
H
Am
G
Fsus2
Am7
T P H
T P P


Csus4/G
C/G
Csus2/G
Am7add4
Am7
Am7add4
8va
Full
w/Riff A (1st 6 bars only) & Rhy. Fig. 3
Em7
F (type 2)
Am
G
And in the end on dreams we will de - pend.
loco
Fsus2
Am7
Am7 add4
Am7 add4
w/Rhy. Fig. 1 (Gtr. I)
B♭(♯11)
'Cause that's what love is made of.
dim.
Fmaj7/A
F/A
Gtr. I
B♭
F
C
let ring
poco rit.
Rhy. Fill 1 (Gtr. I)
B♭(♯11)

# Man On A Mission

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar




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1st, 2nd Verses
Am7
Am6
Am7
Am6
Am7
one track mind,
my blind - ers up.
Now all I got - ta do is get up, go out, and get
2. See additional lyrics
sl.
P.M.
P.M.
P.M.-1
P.M.-1
P.M.
2nd time w/Fill 1
G
F
E
A5
Am7
Am6
Am7 Asus4
Am
her.
Got the first step down.
I know what I want.
Oh,
sl.
P.M.
P.M.
P.M.
Am6
Am7 D7
2nd time w/Fill 2
N.C.
A5
N.C.
Pre-chorus
D5
N.C.
sev - en sec - onds try - in' to de - liv - er.
M' ba - by, let me fill you up
1/2
in - side
Full
P
H
Fill 1
Gtr. II
Full
Fill 2
Gtr. II
Full
8va
Full
1/2

A5 N.C. D5 N.C. A5 N.C. D5

(Up in - side.) Spread your wings and (O - pen wide.) o - pen wide. So hot,

1/2 Full P 1/4

so hot, so hot! I'm a man on a mis-

Am7 A5

trem. bar vib. w/bar sl.

*1

*Depress bar before striking note.

Chorus
w/Rhy. Fig. 1 (1st 6 bars only)
2nd time w/Bkgd. Voc. Fig. 1 (2 times)

N.C. A5 N.C. A5

sion. Straight a - head. Less talk, more ac - tion, with no dis - trac - tion. I'm on com - mis-

N.C. 1. w/Rhy. Fill 1 F5 D5 G5 E5 A5

sion, yeah. A thor - ough-bred. Go for the ac - tion, with no dis - trac - tion, yeah. 2. You give

Bkgd. Voc. Fig. 1

Hoo, hoo, hoo, hoo, hoo, hoo, hoo.

Rhy. Fill 1
Gtr. I

Full pick slide


A5
2.
Less talk, more ac - tion, with no dis - trac - tion. Ow,
Rhy. Fill 2
Full
semi-harm.
sl.
1/4
w/Bkgd. Voc. Fig. 1 (1st 3 bars only)
N.C.
yeah. Come on. I got no dis - trac - tions, so get out, out - ta my way.
Full
Bridge
E5 D5 G5 D5 E5
N.C.
E5 D5 A5 G5 D5
On - ly thing that's on my mind.
N.C.
E5 D5 G5 D5 E5
N.C.
she, she got my at - ten - tion.
Once you taste the real kind


E5 D5 A5 G5 Dsus2
N.C.
Oh!
Guitar solo
(E5)
Gtr. II
Full
slack
trem. bar
pick slide
sl.
trem. bar
*Bounce slack stg. off of polepieces in specified rhythm. Don't pick.
Gtr. I
P.M.
1/2 Full
1/4 Full
1/2
P
trem. bar
vib. w/bar
sl.


8va
trem. bar
vib. w/bar
loco
sl.
Full
1/4
*Flick trem. bar to produce flutter.
P.M.
1/2
A5
A.H.
(8va)
*Tapped harmonics
N.C.
Unh.
Ah,
(Gtr. II ou
trem. bar
pick slide

F5 D5 G5 E5 A5 N.C.

come on!_ Uh, she got._ Ooh, she got._

Chorus w/Rhy. Fig. 1 w/Bkgd. Voc. Fig. 1 (3 times)

A5 N.C.

_ it. Man on a mis - sion._ Straight a - head._

Full Full Full 1/4

sl. sl. semi-harm.

A5 N.C. A5 N.C.

_ No talk, more ac - tion._ I got no dis - trac - tions. I'm on com - mis - sion._ What I say._

w/Rhy. Fill 3 A5 N.C. w/Rhy. Fig. 1 (1st 2 bars only)

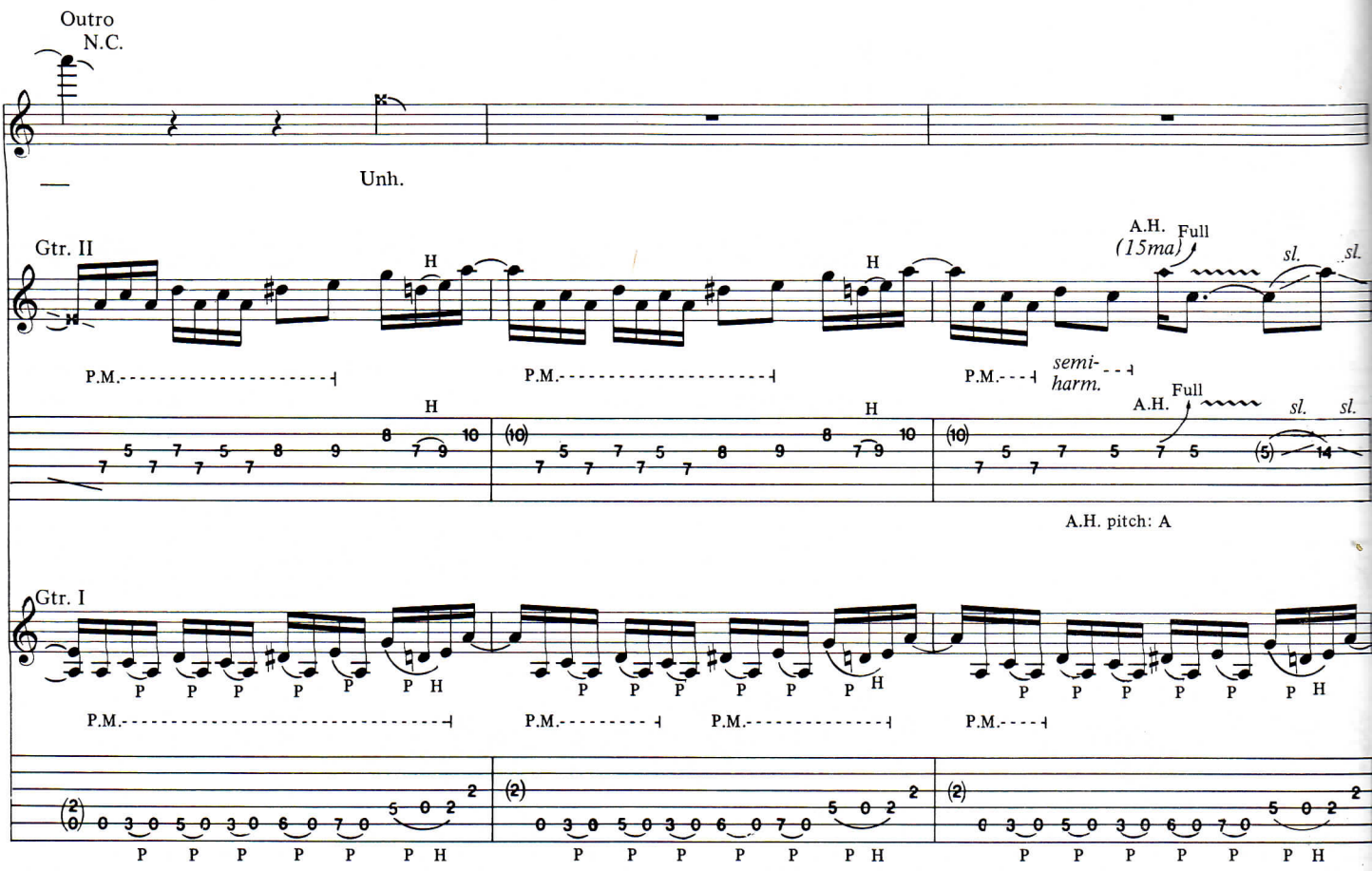
A5 N.C.

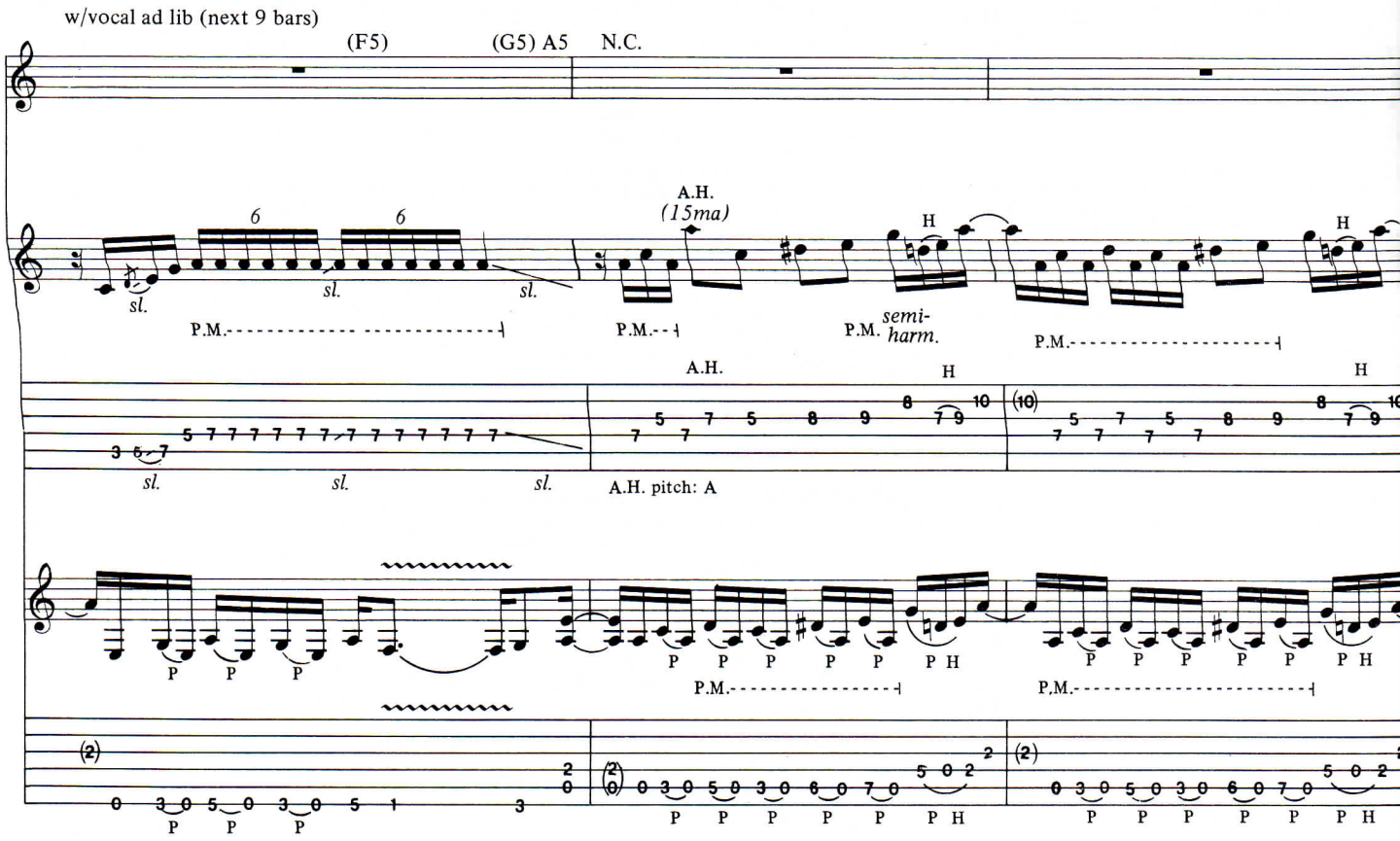
_ A man on a mis - sion,_ yeah. Up a - head._ Oh,_____ yeah._____

w/Rhy. Fill 2 Gtr. II pick sl. Whoo! (cont. in notation)

My kind of ac - tion,_ yeah. Ow!_

Rhy. Fill 3
Gtr. I


Outro
N.C.
Unh.
Gtr. II
A.H. (15ma)
Full
sl.
sl.
P.M.
semi-harm.
A.H.
Full
sl.
sl.
A.H. pitch: A
Gtr. I
P.M.


w/vocal ad lib (next 9 bars)
(F5)
(G5) A5
N.C.
A.H. (15ma)
sl.
P.M.
semi-harm.
A.H.
A.H. pitch: A


F5
G5
A5
8va
A.H.
(15ma)
Full
sl.
semi-
harm.
P.M.
A.H. pitches: A G
N.C.
1/2
vib. w/bar
loco
1/4




*Additional Lyrics*

2. You give every inch: flesh, blood and bone.
And it's all wrapped up in a tight little bundle.
I got an open mind. Do anything,
Anywhere the ball might roll or tumble.

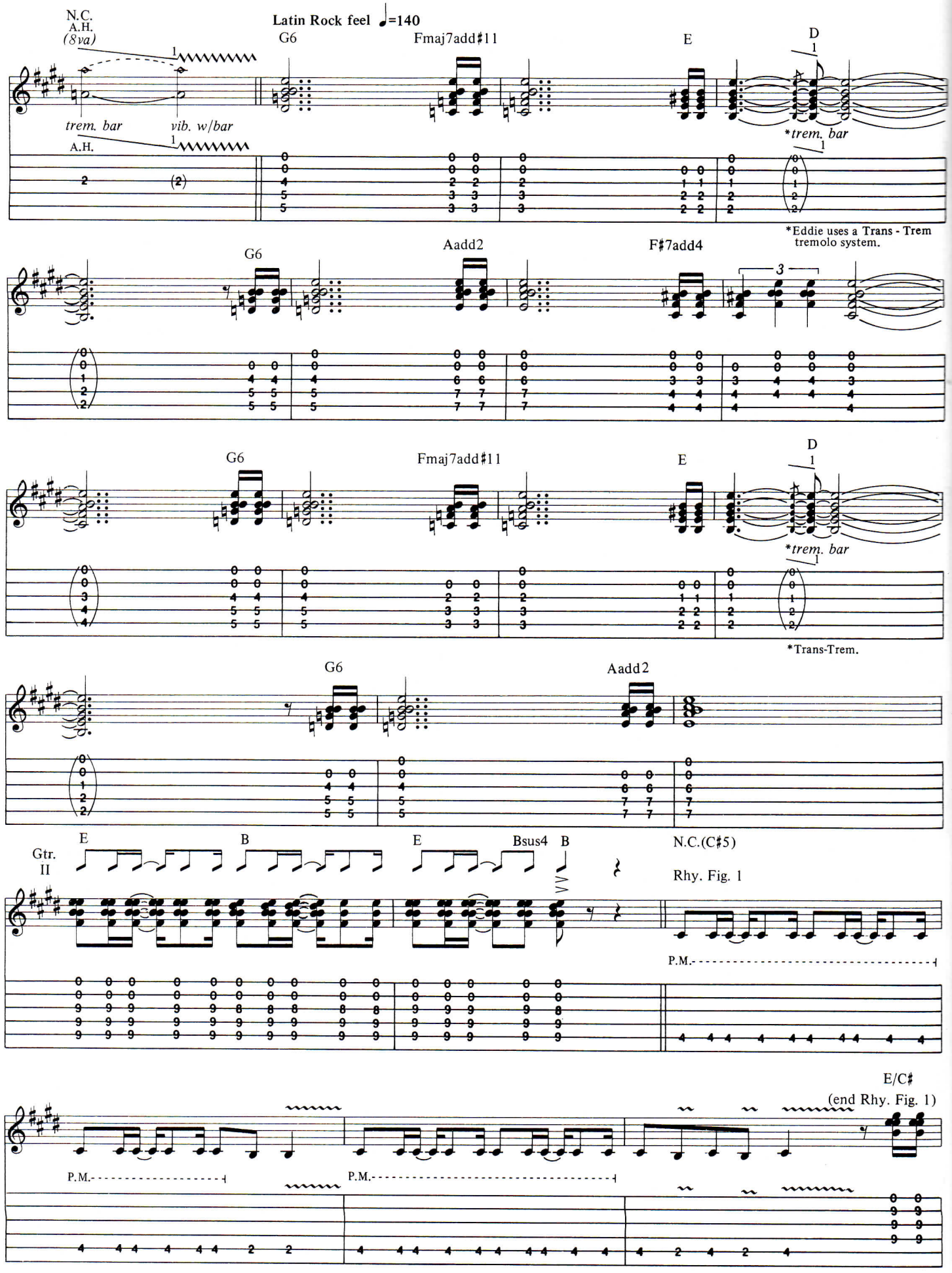
*2nd Pre-chorus:*
Right down to the bottom or the top,
I'm gonna get it all in one big pop.
Yeah, she got, she got me hot! *(To Chorus)*

# Pleasure Dome

*Words and Music by*
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar




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N.C.
A.H.
(8va)
Latin Rock feel ♩=140
G6
Fmaj7add♯11
E
D
trem. bar
vib. w/bar
A.H.
*trem. bar
*Eddie uses a Trans - Trem tremolo system.
G6
Aadd2
F♯7add4
3
G6
Fmaj7add♯11
E
D
*trem. bar
*Trans-Trem.
G6
Aadd2
Gtr. II
E
B
E
Bsus4
B
N.C.(C♯5)
Rhy. Fig. 1
P.M.
E/C♯
(end Rhy. Fig. 1)
P.M.
P.M.


Dadd2/C♯
3
C♯
B/C♯ C♯
B/C♯ C♯
B/C♯ E/C♯
(Spoken:) Well now, none of this was planned. It all just kind of hap-pened.
I got more than I
(end Rhy. Fig. 3)
Rhy. Fig. 2
sl.
vib. w/bar
sim.
P.M.
w/Rhy. Fig. 2 (2 times)
want - ed, but how is still a mys - ter - y.
Ob -
sessed with this feel - ing I trust - ed, so I fol - lowed it.
I was trip - ping and
stum - bling a - cross a land full of mir - a - cles.
B C♯
Ow!
Rhy. Fig. 3 (Gtr. I)
(end Rhy. Fig. 3)
1st, 2nd Verses
F♯m11
E/F♯
Esus4/F♯
E/F♯
1. In - to a world,
2. Lost in a world,
so far from home.
so far from home.
Rhy. Fig. 4
P.M.


Esus4/F♯ E5/F♯ G♯m7
D5/A
I'm miles, Miles, and miles and miles
from no - from no -
(end Rhy. Fig. 4
P.M.
F♯m11
where. where.
Rooms with - out doors, Fall - ing in - side
Rhy. Fig. 4A
(end Rhy. Fig. 4A)
P.M.
P
H H H H H
E/F♯ Esus4/F♯ E/F♯
Esus4/F♯ E5/F♯
pen for me. my own Oh, no. pleas-ure dome.
Tak - ing me I'm
G♯m7 D5/A F♯m11
miles and miles and miles
from no - where. from no - where.
(end Rhy. Fig. 5)
sl.
3
sl.


Pre-chorus
D
A
E
D
A
E
Ah,
ah.
Miles,
and
Gtr. I
sl.
3
3
sl.
II
w/slide
To Coda
D
A
E
Ah,
ah.
Yeah!
niles.
sl.
3
sl.
3
sl.
sl.


Chorus
D
A
Bsus4 B7sus4
Bsus4
F♯5
E5/F♯
(Spoken:) Lost
*(Lost,
lost.)
sl.
3
vib. w/bar
*Echo repeats.
B5/F♯
A5/F♯
F♯5
E/F♯
N.C.
in this
pleas - ure dome.
Riff A
A.H.
(8va)
Rhy. Fig. 6
trem. bar
in my own
pleas - ure dome.
(end Rhy. Fig. 6)
w/Rhy. Fig. 1
N.C.(C♯5)
E/C♯
(Whispered:) Ha.
Ha.
Oh
w/Rhy. Fig. 2
Dadd2/C♯
C♯
B/C♯
man, I ain't got a clue
how to get out.
Or how to find this place.

w/Rhy. Fig. 3 Dadd2/C♯ C♯ B/C♯ C♯ B/C♯ C♯ B C♯ D.S. al Coda

want my con-trol back, but I'm a - fraid I'll lose that_ feel - ing. Ow!

Coda w/Fill 1 D A Bsus4 B7sus4 Bsus4 F♯5

ah._____ Yeah!_

sl. sl. sl. sl.

Chorus w/Rhy. Fig. 6 F♯5 E5/F♯ B5/F♯ A5/F♯ F♯5 E5/F♯ E/F♯

Lost *(Lost, lost.) in_____ this pleas - ure dome._

*Echo repeats.

w/Fill 2 N.C. w/Rhy. Fig. 6 F♯5 E5/F♯ B5/F♯ A5/F♯ F♯5 E5/F♯ E/F♯

Lost *(Lost, lost.) in - side my pleas - ure dome.

A B A B A B C A

Ah._____

Gtr. I

sl. sl. sl.

Fill 1 (Gtr. II)

w/slide

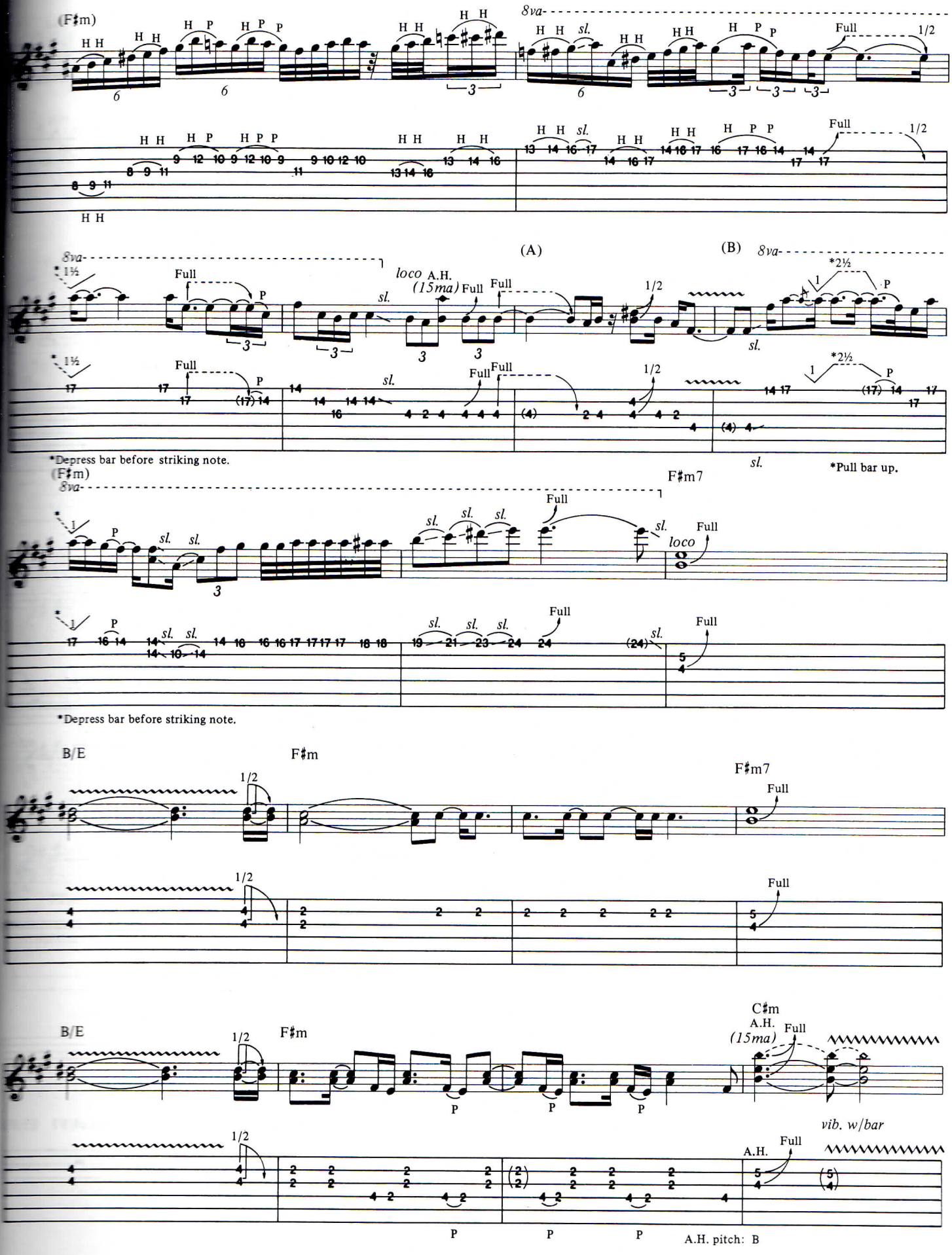
Fill 2 (Gtr. I)

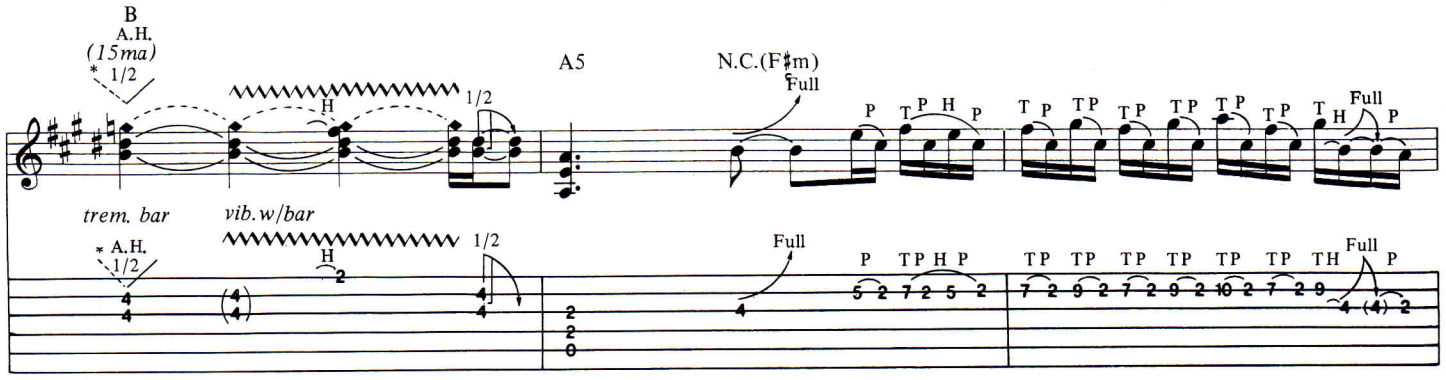
A.H. (8va)

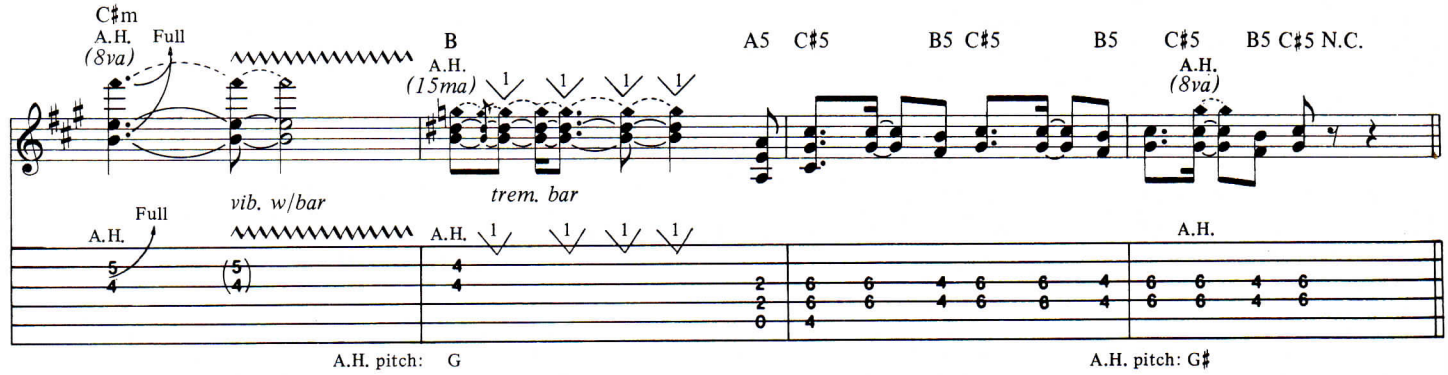
trem. bar

A.H.


A B C B/F♯A
A B A B A B C A
Yeah!
sl.
P P P P P P P P P P P P
Guitar solo
A B A B A B C C♯ E C♯5 N.C.(C♯m)
Harm.
(8va)
Gtr. II
trem. bar vib. w/bar
Harm.
Full
*Depress bar before striking note.
Gtr. I
8va
(E)
loco
trem. bar
*Pull bar up.
Exaggerated vib. created by
releasing trem. bar abruptly.
(F♯)
(C♯m)
A.H.
(15ma)
*Pull bar up.
A.H. pitch: B


(F♯m)
8va
H H
H P
P
sl.
Full
1/2
(A)
(B)
loco
A.H.
(15ma)
*2½
1½
*Depress bar before striking note.
*Pull bar up.
F♯m7
B/E
F♯m
C♯m
vib. w/bar
A.H. pitch: B


B
A.H.
(15ma)
* 1/2
A5
N.C.(F♯m)
Full
trem. bar
vib.w/bar
* A.H.
1/2
Full
*Depress bar before striking note.


C♯m
A.H.
Full
(8va)
B
A.H.
(15ma)
A5
C♯5
B5
C♯5
B5
C♯5
B5
C♯5
N.C.
A.H.
(8va)
trem. bar
vib. w/bar
Full
A.H.
A.H. pitch: G
A.H. pitch: G♯


3rd Verse
w/Rhy. Fig. 4
F♯m11
E/F♯
Esus4/F♯
E/F♯
3. Lost in a world. Can't find my way home.
Esus4/F♯
E5/F♯
G♯m7
D5/A
Miles and miles from no -
w/Rhy. Fig. 4A
F♯m11
w/Rhy. Fig. 5
where. Fall - ing in - side
E/F♯
Esus4/F♯
E/F♯
Esus4/F♯
E5/F♯
my own pleas - ure dome.
G♯m7
D5/A
w/Rhy. Fig. 4A
F♯m11
Miles and miles from no - where.
w/Rhy. Fig. 5
E/F♯
Esus4/F♯
E/F♯
Esus4/F♯
E5/F♯
Mil - lions of miles. Oh, no.

G♯m7 D5/A w/Rhy. Fig. 4A F♯m11

Miles and miles_ and miles_ from___ no - where.

w/Rhy. Fig. 5 (1st 5 bars only) E/F♯ Esus4/F♯ E/F♯ Esus4/F♯ E5/F♯ G♯m7

Miles and miles_ and miles_

D5/A F♯5 Esus4 F♯5 Esus4 F♯5 E5 F♯5

___ and miles._ Oh!_____

Gtr. I

P.M.- - - -

sl.

(2) sl.

Chorus
w/Rhy. Fig. 6
F♯5 E5/F♯ B5/F♯ A5/F♯ F♯5 E5/F♯ E/F♯ w/Fill 3 N.C.

Lost, *(Lost, lost.) in___ this pleas - ure dome.

*Echo repeats.

w/Rhy. Fig. 6
F♯5 E5/F♯ B5/F♯ A5/F♯ F♯5 F5/F♯ E/F♯

Lost *(Lost, lost.) in - side my___ pleas - ure dome.

Gtr. I Yeah.

sl.

(2) sl.

Fill 3 (Gtr. I)

A.H. (8va)

trem. bar

A.H.


F♯5 E5/F♯ F♯5 A5/F♯ F♯5 E5/F♯ F♯5 E5/F♯ F♯5
E5/F♯ B5/F♯ E5/F♯ B5/F♯
A5/F♯ B5/F♯ A5add2/F♯ F♯5
E5/F♯ F♯5 A5/F♯ F♯5
sl.
E5/F♯ F♯5 E5/F♯ F♯5
E5/F♯ B5/F♯ E5/F♯ B5/F♯
A5/E F♯5/B F♯5/A E5/B (E5/C♯)
w/Rhy. Fig. 6
F♯5 E5/F♯
B5/F♯ A5/F♯ F♯5 E5/F♯ E/F♯
1.
w/Riff A
N.C.
Lost. *(Lost, lost.)
*Echo repeats.
2.
A/F♯ B/F♯ A/F♯ B/F♯ A/F♯ B/F♯ C/F♯ A/F♯
Gtr. I
1.
B/F♯ A/F♯ B/F♯ A/F♯ B/F♯ C/F♯ A/F♯
2.
B/F♯ A5

# Panama

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth




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N.C. A5 D5 A5 D5 A5 N.C.
Harm.
(8va)
Oo!
Oh,
Harm.
P.M.
P.M.
P.M.
P.M.
P.M.
sl. sl.
sl. sl.
* Harm. on 3rd stg., 4th fret.
A5 D A D A N.C.
A5 D A D A N.C.
yeah!
Uh, huh!
2
2
sl. sl.
1st Verse
A5 D A D A N.C.
E5
A/E
Jump back!
What's that sound?
1/2 1/2 1/2
trem. bar
1/2 1/2 1/2
E7sus4
E5
A/E
Here she comes, full blast and top down. Hot shoe, burn - in' down the av - e - nue.
P.M.


E7sus4
F♯sus4
F♯7add4
Mod - el cit - i - zen, ze - ro dis - ci - pline. Don't you know she's com - in' home to me?
let ring
pick.slides
P
C♯m7
N.C.
B5
You'll lose her in the turn. I'll get her!
pick.sl.
sl.
Chorus
N.C.
N.C. A D5 A D5 A N.C.
Pan - a - ma, Pan - a - ma.
Harm. (15ma)
Harm. (8va)
P.M.
A5 D A5 D5 A N.C.
A D A D5 A N.C.
Pan - a - ma, Pan - a - ma.
sim.
sl. sl.


2nd Verse
A D A D5 A N.C.
E5
A/E
Ain't noth - in' like it, her shin - y ma - chine, got the
P.M. P.M. P.M. P.M. sl. sl. P.M. P.M. P.M.
sl. sl.
E7sus4
E5
A/E
feel for the wheel, keep the mov - ing parts clean. Hot shoe, burn - in' down the av - e - nue,
P.M.
E7sus4
F♯7sus4
F♯7add4
got an on ramp com - in' through my bed - room. Don't you knowshe'scom - in' home to me?
let ring
pick slides
let ring
P.M.
let ring
sl.
sl.
C♯m7
3
N.C.
C5 N.C.
B5
You'll lose her in the turn. I'll get her!
let ring
sl.
sl.


Chorus
N.C.
N.C. A D A5 D A N.C.
Wuh_ oh!
Pan - a - ma,_
Pan - a - ma._
Harm.
(15ma)
P.M.
sl. sl.
A D A D A N.C. E5 A D A D5 A N.C. E5
Ow!_
Pan - a - ma,_
Pan - a - ma_
sim.
Guitar solo
A5 D Csus2 G/B N.C. Csus2 N.C. *N.C.(B) (E)
ah oh_ oh oh_ oh.
Woo!_
Full
trem. bar
* Chords derived from bass figure.
(B) (E) (B)
Hold bend

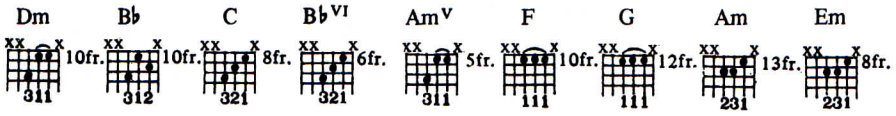

(E)
(C)
(D)
Full
trem. bar
sl.
Interlude
(Em)
P.M.
let ring
(F7♯11)
E5
D5/E
C(♭5)
C5
N.C.
Yeah, we're run - nin' a lit - tle bit hot to - night.
A.H.
(15ma)
I can bare - ly see the road from the heat com - in' off it.
pitch.: A♯


C(♭5) C5 E5
Ah, you reach down be - tween my
P.M. P.M. sl. sl. sl. P.M. P.M. P.M.
C(♭5) C5 C(♭5) C5
legs, ease the seat back.
sl. P.M. P.M. sl.
E5 F D/F♯ G5 E/G♯
She's blind - in', I'm fly - in', right be - hind in the rear - view mir - ror now.
P.M. P.M. P.M. P.M.
A5 Gm/B♭ B5 B
Got the feel - ing, pow - er steer - ing, pis - tons pop - pin', ain't no stop - ping now!
P.M.


Chorus
N.C. A5 D A D A N.C. A D A
Pan - a - ma.
Pan - a - ma.
P.M. P.M. P.M.
sl. sl.
sim.
D A N.C. A5 D5 A D A N.C. A5 D A5
Pan - a - ma,
Pan - a - ma ah oh oh oh
D A N.C. A5 D A5 D A N.C.
oh. Pan - a - ma,
Pan - a - ma
A5 Dsus2 A D A N.C.
ah oh oh oh oh. Pan - a - ma.
P.M. P.M. P.M.

# Love Walks In

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen




**Moderate Rock Ballad** ♩ = 88

Intro
*Gtr. II
(⑥ = C)
**Gtr. I
⑥ open C
⑥ 4fr. E
⑤ open A
⑥ 5fr. F
7fr. G
*mf*

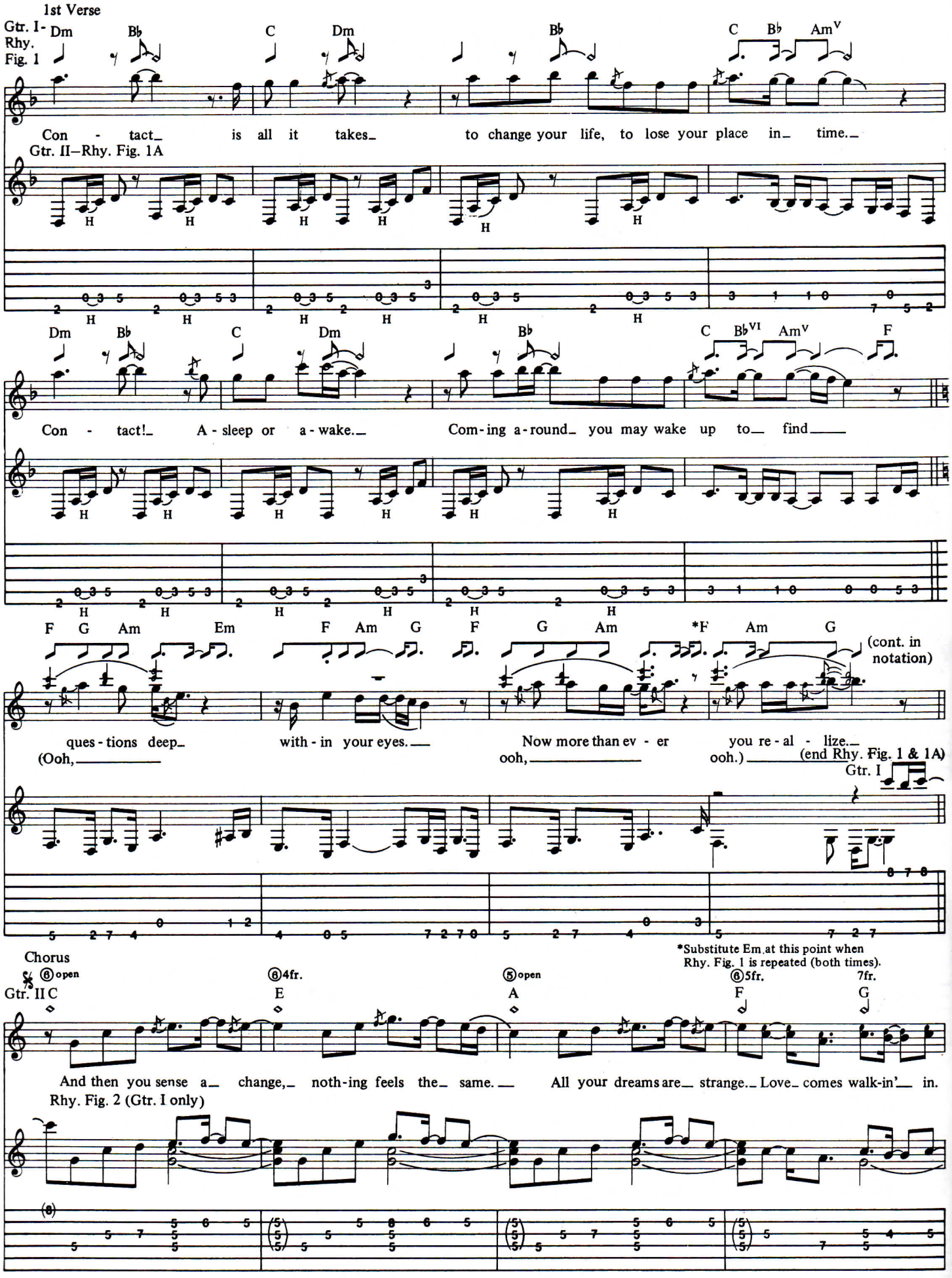
*Synth. Bass arr. for gtr. (Tune ⑥ down to C.)
**Synth. arr. for gtr. (Standard tuning.)

⑥ open C
⑥ 4fr. E
⑤ open A
⑥ 5fr. F
7fr. G

⑥ 5fr. F
⑤ open A
⑤ 5fr. D
⑤ 1fr. B♭
3fr. C
P.M.
*sim.*

⑥ 5fr. F
⑤ open A
⑤ 5fr. D
⑤ 1fr. B♭
3fr. C
P.M.

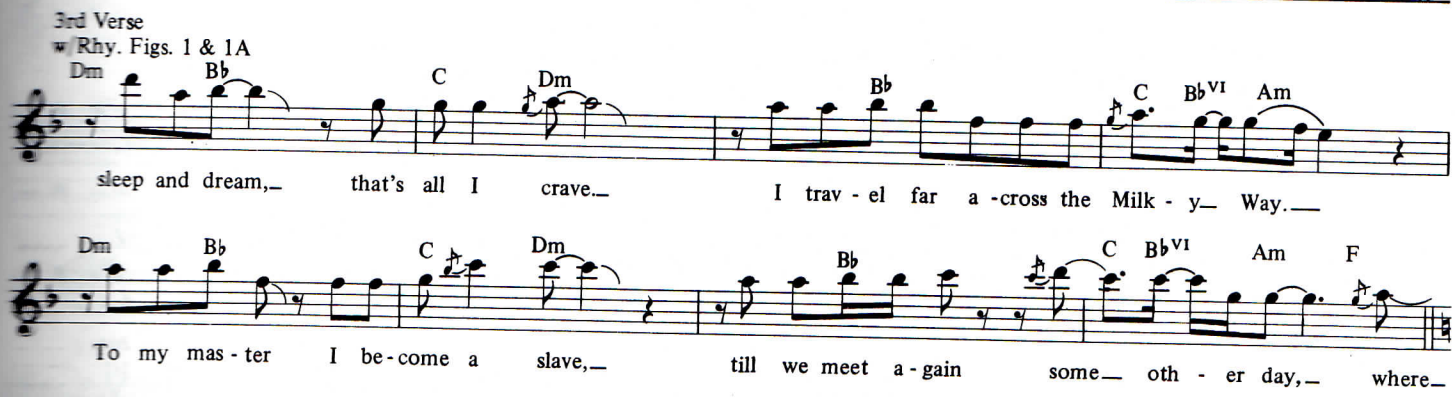
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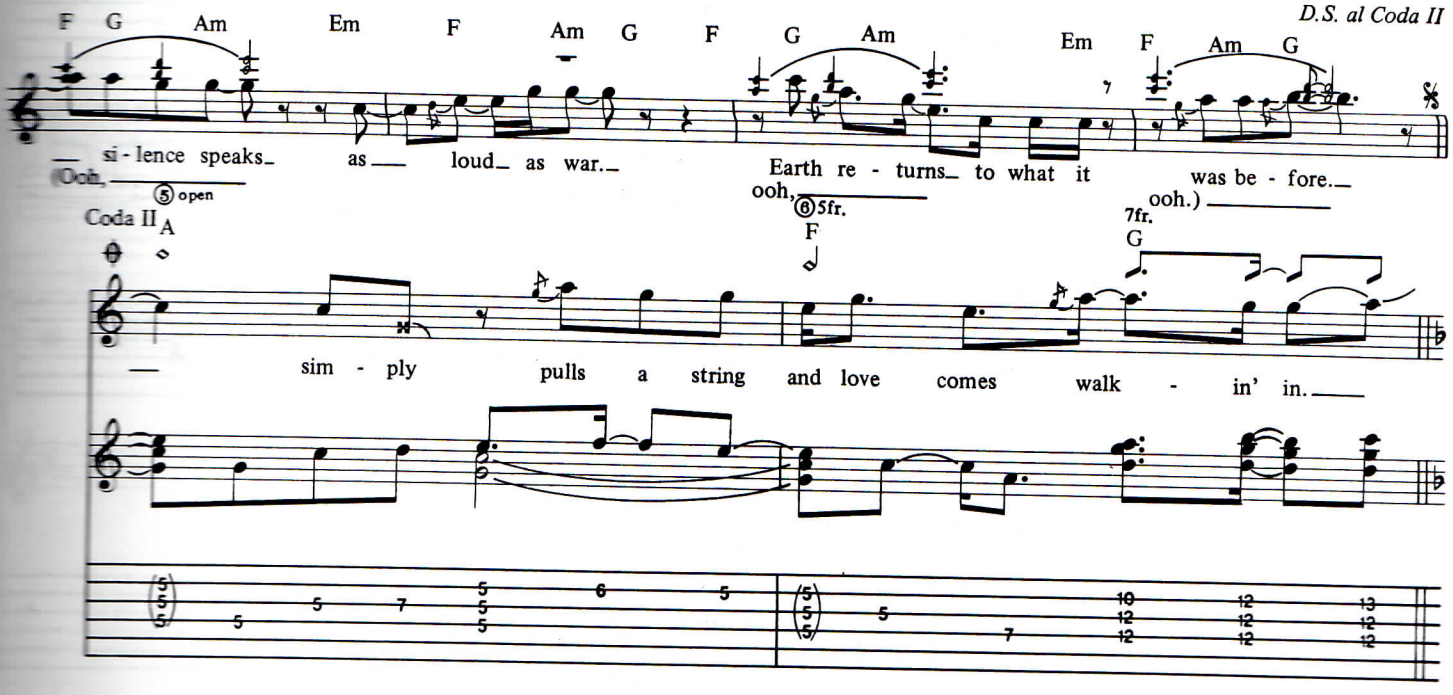

1st Verse
Gtr. I-Rhy. Fig. 1
Dm Bb C Dm Bb C Bb Am V
Con - tact_ is all it takes_ to change your life, to lose your place in_ time._
Gtr. II–Rhy. Fig. 1A
Dm Bb C Dm Bb C Bb VI Am V F
Con - tact!_ A - sleep or a - wake._ Com-ing a-round_ you may wake up to_ find____
F G Am Em F Am G F G Am *F Am G
(cont. in notation)
ques - tions deep_ with - in your eyes.__ Now more than ev - er you re - al - lize._
(Ooh,_____ ooh,_____ ooh.)_____ (end Rhy. Fig. 1 & 1A)
Gtr. I
Chorus
Gtr. II
⑥ open C
⑥ 4fr. E
⑤ open A
⑥ 5fr. F
7fr. G
*Substitute Em at this point when Rhy. Fig. 1 is repeated (both times).
And then you sense a_ change,_ noth-ing feels the_ same.__ All your dreams are_ strange._ Love_ comes walk-in'__ in.
Rhy. Fig. 2 (Gtr. I only)


C
E
2nd time to Coda I;
3rd time to Coda II
A
F
G
Some kind of al - i - en waits for the o - pen - ing, then sim - ply pulls a string.
(Ah.)
(end Rhy. Fig. 2)
2nd Verse
w/Rhy. Fig. 1 & 1A
Dm
B♭
C
Dm
B♭
An - oth - er world, some oth - er time. You lay your san - i - ty on
C
B♭VI
AmV
Dm
B♭
C
Dm
the line. Fa - mil - iar fac - es, fa - mil - iar sights.
B♭
C
B♭VI
AmV
F
F
G
Am
Em
Reach back, re - mem - ber with all your might. Ooh, there she stands in a
(Ooh,
F
Am
G
F
G
Am
Em
F
Am
G
D.S. al Coda I
silk - en gown, with sil - ver lights
ooh,
shin - ing down.
ooh.)
Coda I
⑤ open
A
⑥ 5fr.
F
7fr.
G
Guitar solo
⑥ 5fr.
F
P.M.
then sim - ply pulls a string, love comes walk - ing in.
8va
Lead gtr.
sl.
Full
Full
sl.
sl.
Full
Full
sl.


⑤ open
A
P.M.
8va
⑤ 5fr.
D
sim.
⑤ 1fr.
B♭
3fr.
C
Full
H P
1/2
P H
P
sl.
loco
trem. bar
⑥ 5fr.
F
⑤ open
A
⑤ 5fr.
D
⑤ 1fr.
B♭
⑥ 7fr.
G
loco
trem. bar


A
F
G
8va
Full
trem. bar
*1
sl.
P
(13)
12
15
20
19
(19)
17
(17)
0
12
⑤ open
C
⑥ 4fr.
E
⑤ open
A
⑥ 5fr.
F
7fr.
G
*Pull up on bar.
Oh,
(Ah.)
P H P P
-3-


3rd Verse
w/ Rhy. Figs. 1 & 1A
Dm
B♭
C
Dm
B♭
C
B♭VI
Am
sleep and dream,_ that's all I crave._ I trav - el far a - cross the Milk - y_ Way.__
Dm
B♭
C
Dm
B♭
C
B♭VI
Am
F
To my mas - ter I be - come a slave,_ till we meet a - gain some_ oth - er day,_ where_


D.S. al Coda II
F
G
Am
Em
F
Am
G
F
G
Am
Em
F
Am
G
si - lence speaks_ as_ loud_ as war._ Earth re - turns_ to what it was be - fore.__
(Ooh,
⑤ open
ooh,
⑥ 5fr.
F
ooh.)
7fr.
G
Coda II
A
sim - ply pulls a string and love comes walk - in' in.__

Outro

w/Bkgd. Voc. Fill 1

⑥ 5fr. F | ⑤ open A | ⑤ 5fr. D | ⑤ 1fr. B♭ | 3fr. C

P.M. sim.

Love_ comes walk - in'_ in.

Lead gtr.

sl. 1/2 sl. sl. P Full P Full sl. sl. 1/2 H sl. 1/2 sl. 1/2

trem. bar trem. bar trem. bar

sl. sl.

⑥ 5fr. F | ⑤ open A | ⑤ 5fr. D | w/Bkgd. Voc. Fill 1 | ⑤ 1fr. B♭ | 3fr. C

Ba - by, pull_ a string.

Love_ comes walk - in'_ in.

sl. Full P Full sl. sl. H P H 1/2 sl. 1/2

trem. bar

Rhy. Fig. 3

(end Rhy. Fig.3)

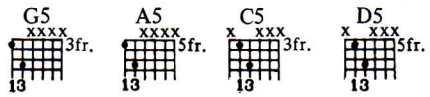
Bkgd. Vocal Fill 1

Love_ comes walk - in'_ in.


⑥ 5fr.
F
⑤ open
A
⑤ 5fr.
D
8va
sl. sl.
sl.
Full
w/Rhy. Fig. 3 (1st 3 bars only)
⑤ 1fr.
B♭
3fr.
C
⑥ 5fr.
F
⑤ open
A
P.M.
Love comes walk - in' in.
Yeah.
Huh.
1/2
1½
trem. bar
⑤ 5fr.
D
⑤ 1fr.
B♭
3fr.
C
⑥ 5fr.
F
Yeah.
Oh.
loco
rit.
trem. bar

# Runaround

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar

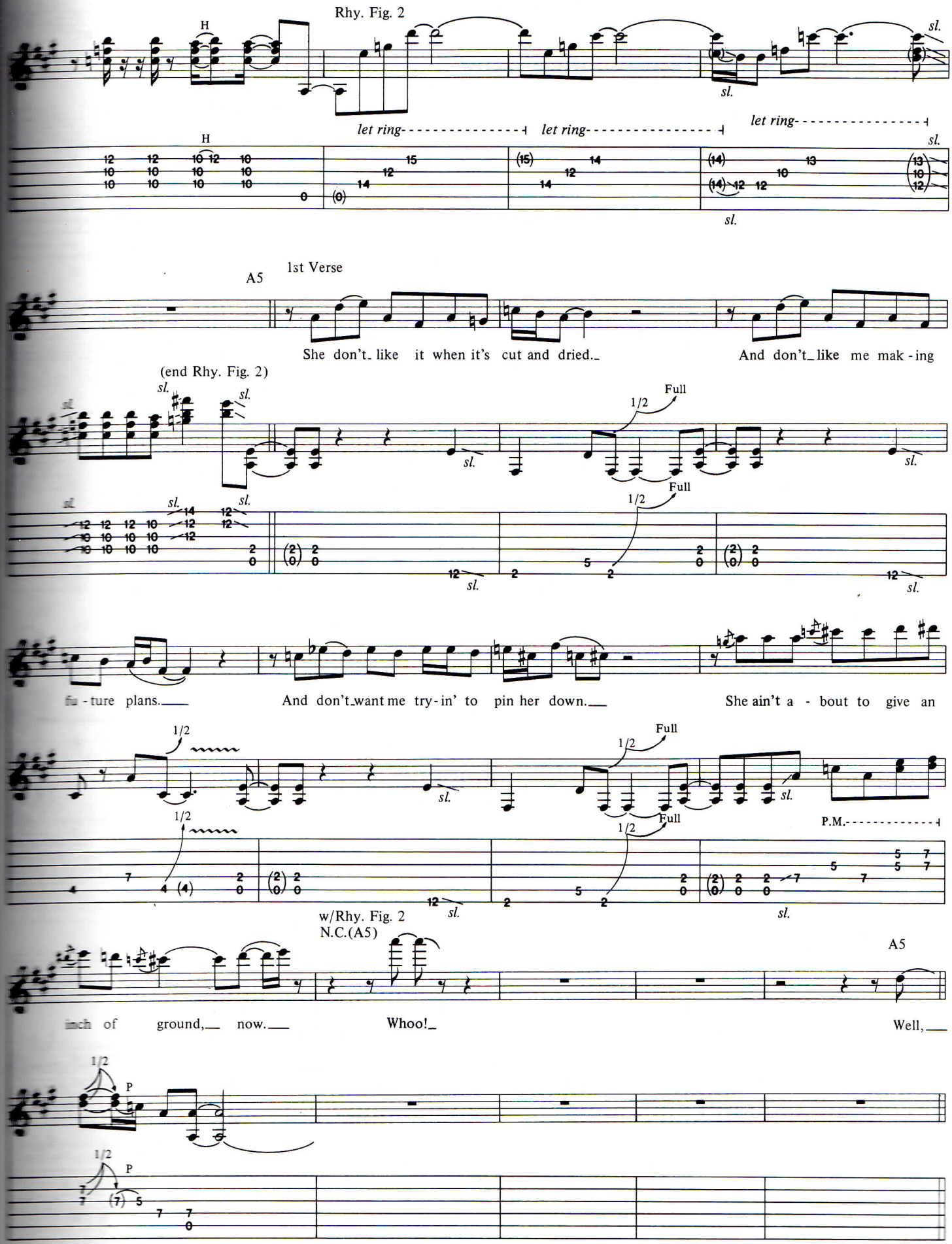



Tune down ½ step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

**Moderate Rock** ♩= 130

Intro

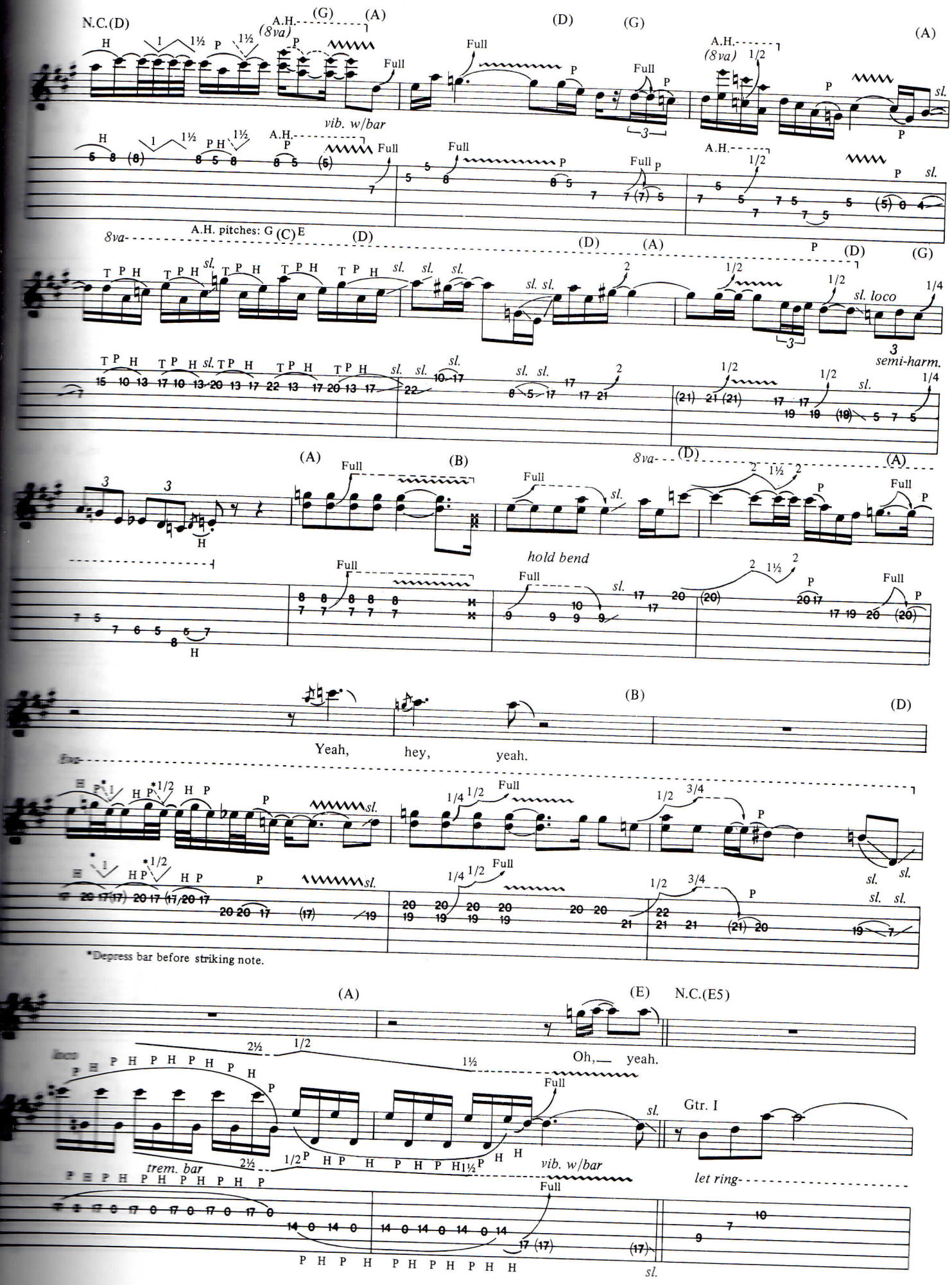



Rhy. Fig. 2
H
let ring
let ring
let ring
sl.
A5
1st Verse
She don't_ like it when it's cut and dried._
And don't_like me mak - ing
(end Rhy. Fig. 2)
Full
1/2
fu - ture plans.__
And don't_want me try - in' to pin her down.__
She ain't a - bout to give an
P.M.
w/Rhy. Fig. 2
N.C.(A5)
A5
inch of ground,__ now.__
Whoo!_
Well,__
P

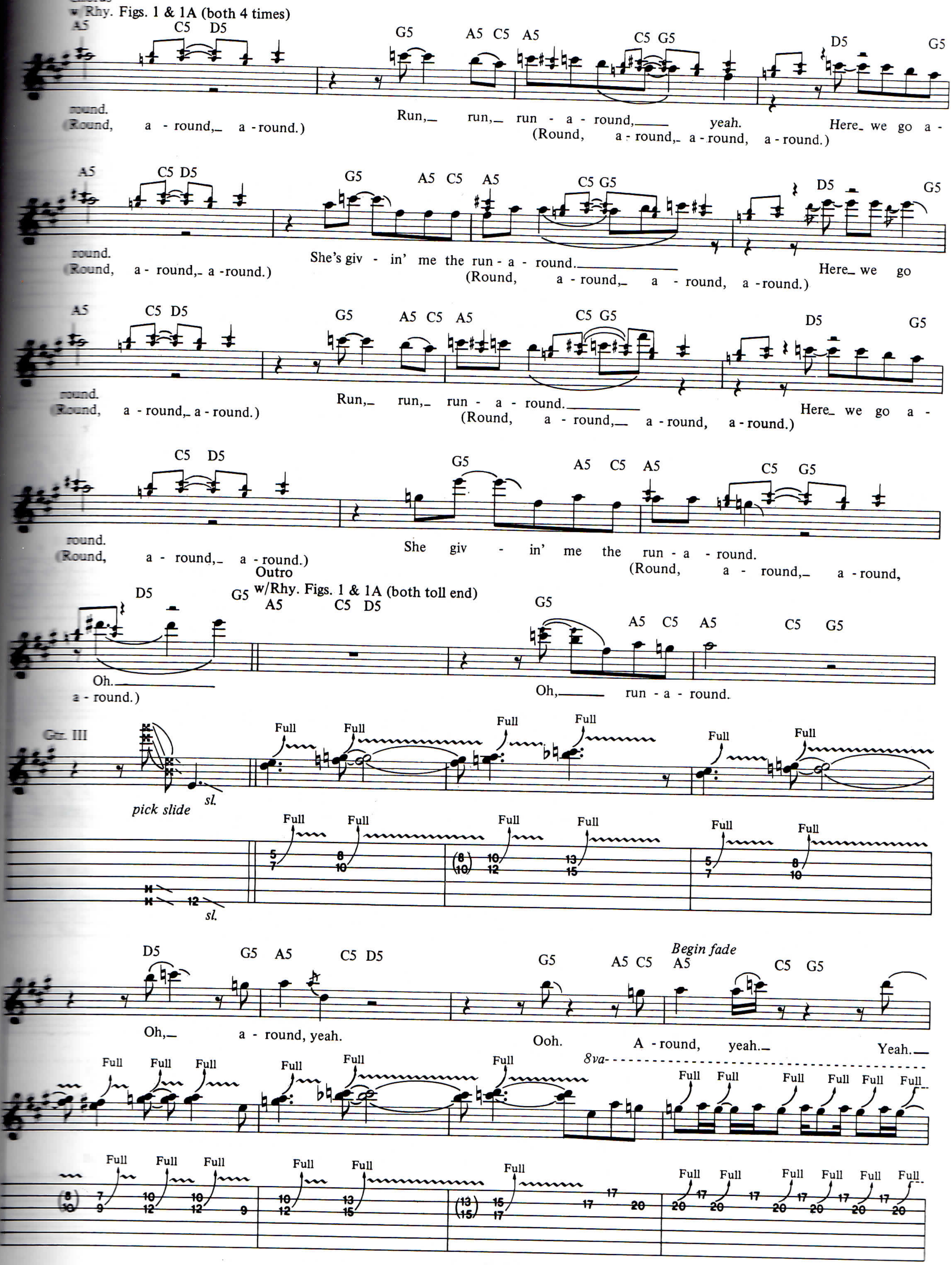

2nd Verse
she can take me for a lit - tle ride.
But just as long as she drive
Rhy. Fig. 3
Full
sl.
me home.
A - round the block may - be once or twice.
A.H.
(8va)
P.M.
A.H. pitches: C♯ G♯
Pre-chorus
C♯m
D
E5
And then some lov - in', would - n't that be nice, yeah. I'd walk, but I want
(end Rhy. Fig. 3)
P
P.M.
it.
Oh, what a fool be - lieves.
But, oh, what a fool be - lieves.
F♯m
D
E5
H P
H P sl.


D
E5
F♯m
A
E
I've got her in my sight, but just out of reach, oh.
sl.
P.M.
Chorus
w/Rhy. Fig. 1
Rhy. Fig. 1A
G5 A5 C5 D5 G5 A5 C5
Here we go a - round. Run, run,
(Round, a - round, a - round.)
1/2
(end Rhy. Fig. 1A)
A5 C5 G5 D5 G5 A5 C5 D5
run - a - round, yeah. Here we go a - round.
(Round, a - round, a - round, a - round.) (Round, a - round, a - round.)
Gtr. I
To Coda
G5 A5 C5 A5 C5 G5 D5 A5
She's giv - in' me the run - a - round, yeah, oh.
(Round, a - round, a - round, a - round.)


3rd Verse
w/Rhy. Fig. 3
Uh, just e - nough to keep me hang - in' on.
She knows ex - act - ly
sl.
12
sl.
what I need.
And right down to the nick of time.
D.S. al Coda
I'm chas - in' love down a fine, fine line, ow.
A5
C5 G5
D5
Guitar solo
A5
Coda
run - a - round.
(Round, a - round, a - round, a - round.)
Ow, oh, ow.
Gtr. III
Harm.
(8va)
*1½
**1
1½
H P
trem. bar
w/wah
*Harm.
1½
**1
1½
H P
*Depress bar before striking note. **Pull bar up.


N.C.(D)
A.H. (8va)
(G)
(A)
(D)
(G)
(A)
vib. w/bar
A.H. pitches: G (C) E
(D)
(D)
(A)
(D)
(G)
sl. loco
semi-harm.
(A)
(B)
8va
(D)
(A)
hold bend
(B)
(D)
Yeah, hey, yeah.
*Depress bar before striking note.
(A)
(E)
N.C.(E5)
Oh, yeah.
Gtr. I
trem. bar
vib. w/bar
let ring

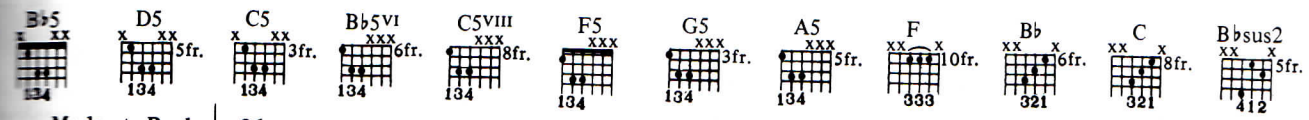

Ooh.
Ah.
It goes like this.
let ring
let ring
let ring
H
H
Bridge
E5
Lis - ten, ba - by.
Ooh, ow, ow, uh. Oh man, it's hard
let ring
let ring
1/2
1/2
e - nough.
Yeah.
And you make it hard - er.
Uh.
Fill me up and I'll be
1½
1½ P.M.
H P P P P H P P
P.M.
1/2
1/2
G5
Gtr. II
sat - is - fied.
Oh man, she owns it.
Here we go a -
1½
1½
H
H
1/2
1/2


w/Rhy. Figs. 1 & 1A (both 4 times)
A5 C5 D5 G5 A5 C5 A5 C5 G5 D5 G5
round.
(Round, a - round, a - round.)
Run, run, run - a - round, yeah.
(Round, a - round, a - round, a - round.)
Here we go a -
round.
(Round, a - round, a - round.)
She's giv - in' me the run - a - round.
(Round, a - round, a - round, a - round.)
Here we go
round.
(Round, a - round, a - round.)
Run, run, run - a - round.
(Round, a - round, a - round, a - round.)
Here we go a -
round.
(Round, a - round, a - round.)
She giv - in' me the run - a - round.
(Round, a - round, a - round,
Outro
w/Rhy. Figs. 1 & 1A (both toll end)
Oh.
a - round.)
Oh, run - a - round.
Gtr. III
pick slide
sl.
Full
Oh, a - round, yeah.
Ooh. A - round, yeah.
Begin fade
Yeah.
8va


D5 G5 A5 C5 D5
Run - a - round, yeah.
8va
P 1/2 Full 1/2 Full
G5 A5 C5 A5 C5 G5
Ba - by, said, I like it.
1½ P Full
D5 G5 A5 C5 D5
Ow, I said I like it.
sl.
G5 A5 C5 A5 C5 G5
Oh. A - round, yeah.
Fade out

# Right Now

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar




Moderate Rock ♩= 96

N.C.(Dm)

Riff A

Riff A1

*Play 3 times*

Intro *Gtr. I

*mf let ring*

*Kybd. arr. for gtr.

w/ Riff A1 (10 times)

B♭5 D5 B♭5

*Kybd. arr. for gtr.

D5 B♭5 C5

D5 Dsus4 Dm Dsus2 C Csus4 C B♭ Dm

(Gtr. II out)

w/ Fill 1

C N.C. Dm Dsus4 Dm Dsus2 C Csus4 C B♭ Dm

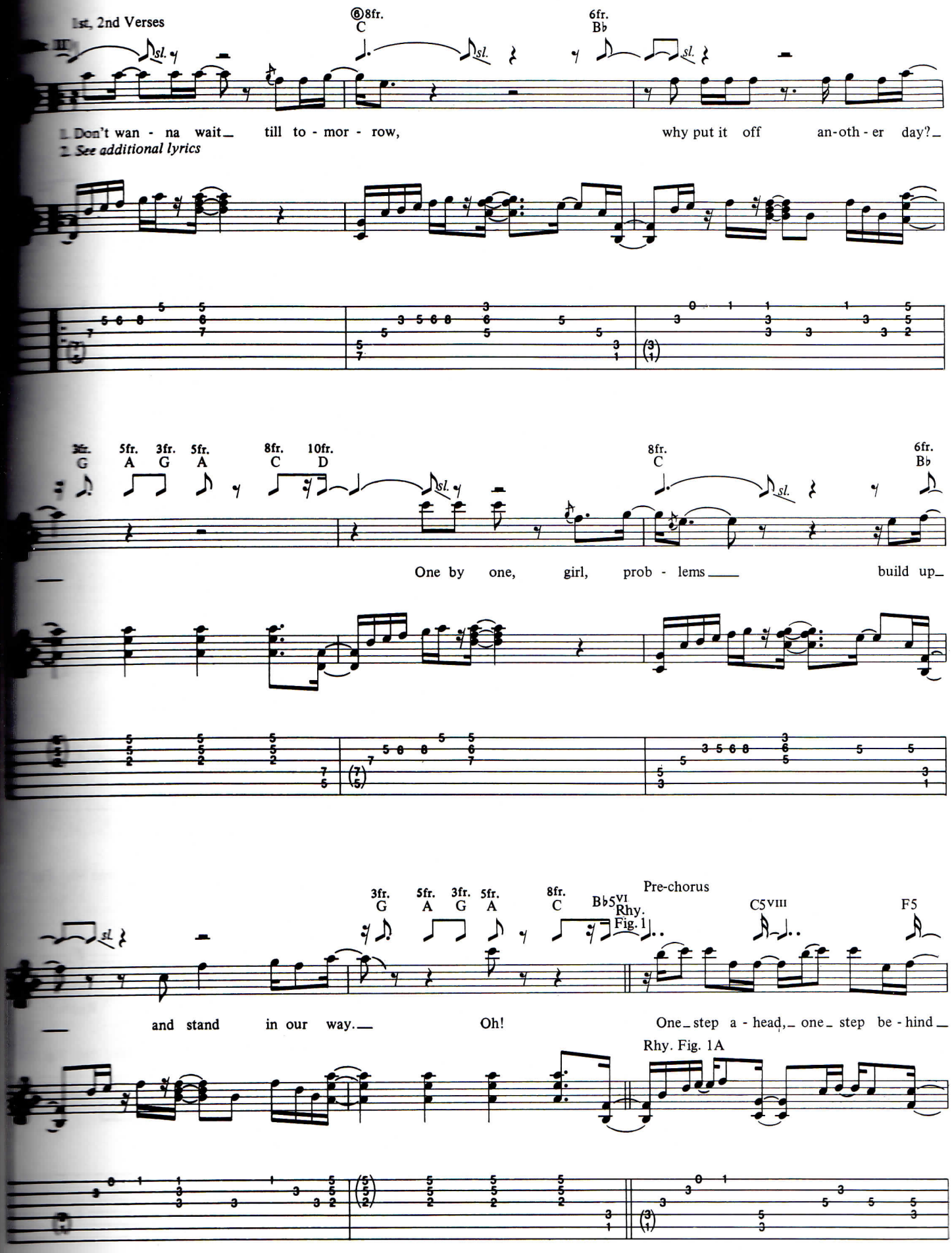
Fill 1 (Gtr. III)

dist. elec.

sl.

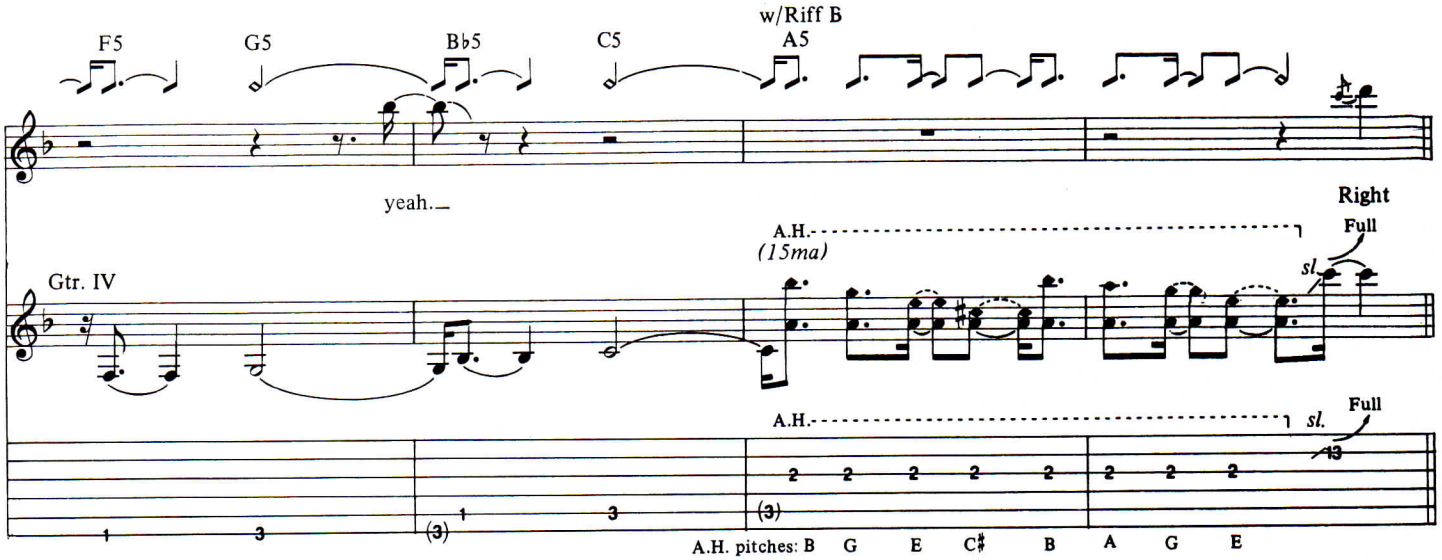
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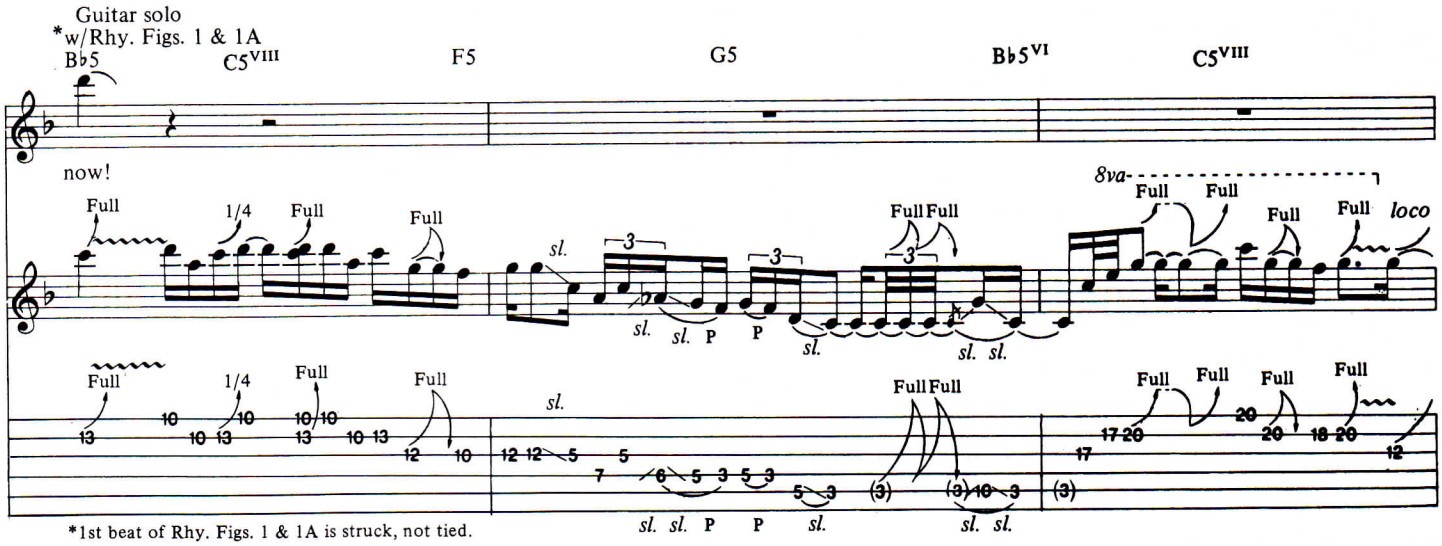

C
Dm Dsus4 Dm Dsus2 C Csus4 C Csus2
Gtr. III
A.H. (15ma)
pick slide
hand slide (don't pick)
P.M.
hand slide
slight P.M.
A.H.
A.H. pitch: G♯
B♭
A.H. (8va)
Dm C
Dm Dsus4 Dm Dsus2
A.H. (15ma)
hand slide
A.H.
A.H. pitch: A
C Csus4 C Csus2 B♭ Dm B♭ Am Gm F D5
(Gtr. III cont. in slashes)

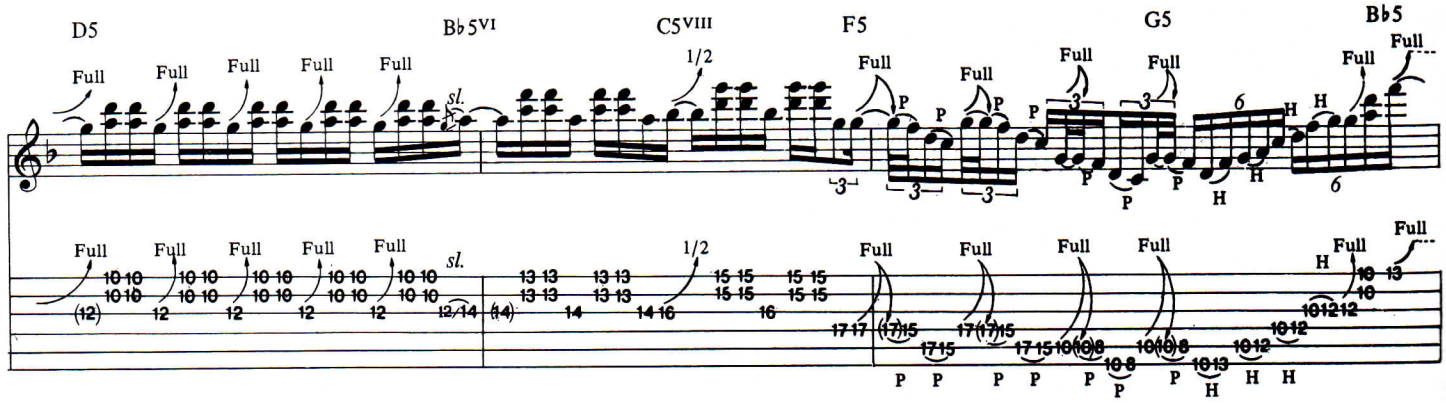

1st, 2nd Verses
8fr.
C
6fr.
B♭
1. Don't wan - na wait till to - mor - row, why put it off an-oth - er day?
2. See additional lyrics
3fr.
G
5fr.
A
3fr.
G
5fr.
A
8fr.
C
10fr.
D
8fr.
C
6fr.
B♭
One by one, girl, prob - lems build up
3fr.
G
5fr.
A
3fr.
G
5fr.
A
8fr.
C
B♭5VI
Rhy. Fig. 1
Pre-chorus
C5VIII
F5
and stand in our way. Oh! One step a - head, one step be - hind
Rhy. Fig. 1A

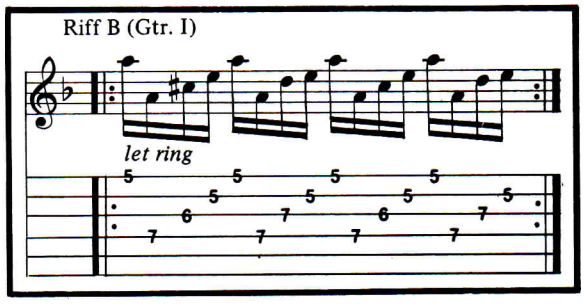

G5
B♭5VI
C5VIII
D5
B♭5VI
— it.
Now_ ya got-ta run ___ to get e - ven.
C5VIII
F5
G5
B♭5VI
C5VIII
Make_ fu - ture plans,_ don't_ live a - bout_ yes - ter - day, ___ hey!
Come on, turn,_
A5
Chorus
Rhy. Fig. 2
(end Rhy. Fig. 1)
F
B♭
C
(end Rhy. Fig. 2)
turn this thing a - round._ Right now! Hey! It's your to - mor - row. Right
(end Rhy. Fig. 1A)
Rhy. Fig. 2A
(end Rhy. Fig. 2A)


w/Rhy. Fig. 2 (2 times)
F
B♭
C
F
now! Come on, it's ev - 'ry - thing. Right now! Catch your mag - ic mo - ment,
B♭sus2
B♭
C
Gtr. III
1.
⑥10fr.
D
do it right here and now. It means ev - 'ry - thing.
Interlude
w/Riff A
Gtr. II
D5
w/Riff A1 (9 times)
It means ev - 'ry - thing. It's en - light - en - ing,
B♭5
D5
right now.
B♭5
C5
Uh, what are you wait - in' for? Oh,


F5
G5
B♭5
C5
w/Riff B
A5
yeah.
Right
Full
A.H.
(15ma)
sl.
Gtr. IV
A.H.
Full
sl.
A.H. pitches: B G E C♯ B A G E


Guitar solo
*w/Rhy. Figs. 1 & 1A
B♭5
C5VIII
F5
G5
B♭5VI
C5VIII
now!
8va
loco
*1st beat of Rhy. Figs. 1 & 1A is struck, not tied.


D5
B♭5VI
C5VIII
F5
G5
B♭5


Riff B (Gtr. I)
let ring







*Additional Lyrics*

2. Miss a beat, you lose the rhythm
And nothing falls into place.
Only missed by a fraction,
Sent a little off your pace.

*2nd Pre-chorus:*
The more things you get, the more you want.
Just tradin' one for the other.
Workin' so hard to make it easy.
Got to turn, come on, turn this thing around. *(To Chorus)*

# One Way To Rock

Words and Music by
Sammy Hagar



w/Rhy. Fill 1 (Gtr. II)

E5
Gtr. II

And there's so man - y ways to make love, a mil -

③ 2fr.
A E5(type 2)

F♯5 w/Rhy. Fig. 1 (1½ times)(Gtr. II)

lion ways I been think - in' of. Oh yeah!

Harm.

1½

trem. bar

Chorus

w/Rhy. Fill 2

C♯5
Gtr. II

B5 C♯5

There's on - ly one way,

Full 1/2 Full TP T sl. P 3 1/2 3 P H P

hold bend

trem. bar

A.H. (15ma)

Full 1/2 Full TP T sl. P P H 1/2 P

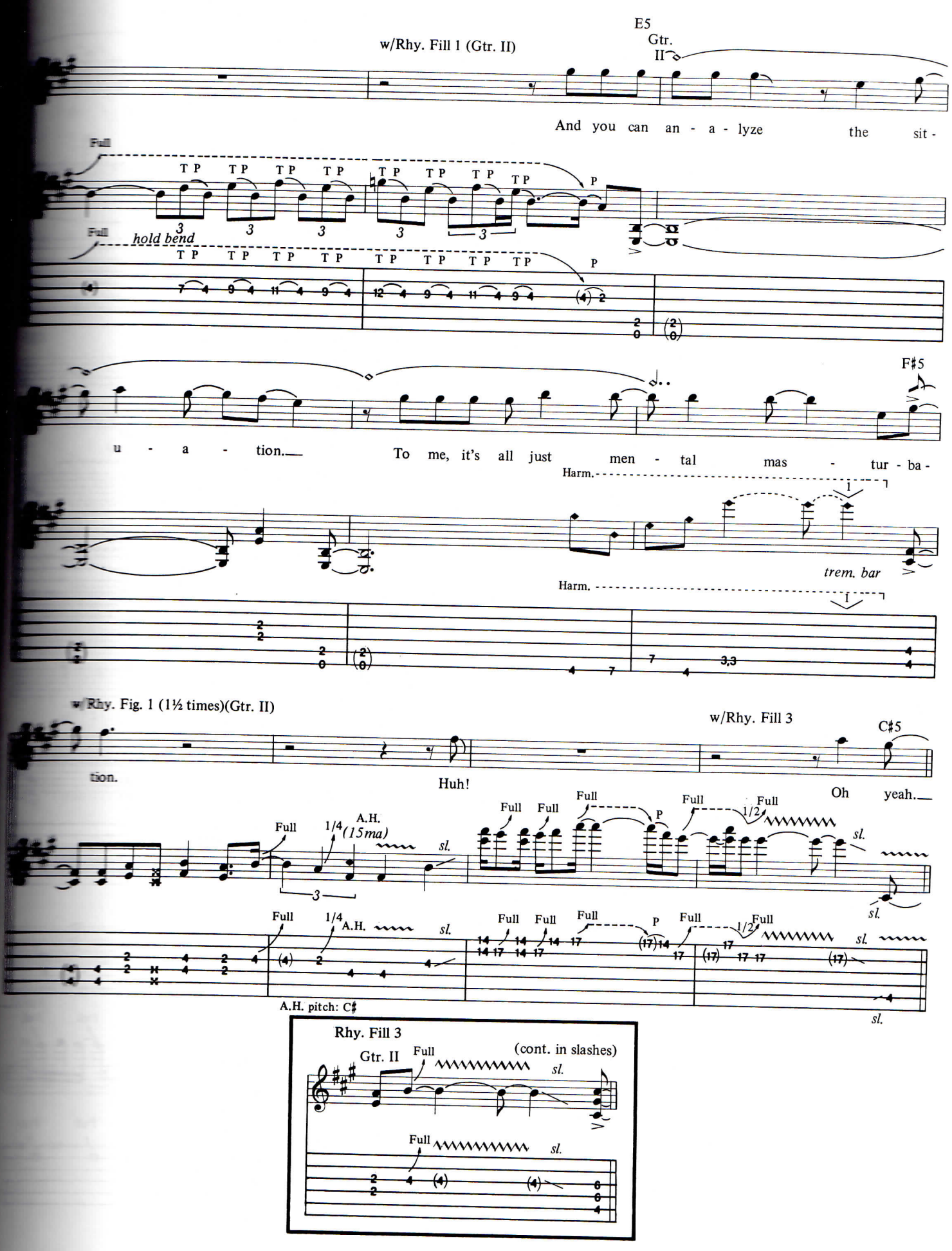
A.H. pitches: B A G♯

Rhy. Fill 2

Gtr. II

(cont. in slashes)


F♯5
w/Rhy. Fig. 1 (1½ times) (Both gtrs.)
there's on - ly one way to rock.
Fdbk.
Fdbk.
w/Rhy. Fill 1 (Both gtrs.)
E5
Huh!
Gtr. II
2nd Verse
How man - y phas - es get you high? Gon - na try 'em all just once
Harm.
(8va)
Gtr. I
Harm.
E5(type 2)
F♯5
w/Rhy. Fig. 1 (1½ times)(Gtr. II)
be - fore I die.
2½
trem. bar
2½


E5
Gtr. II
w/Rhy. Fill 1 (Gtr. II)
And you can an - a - lyze the sit -
Full
hold bend
F♯5
u - a - tion.
To me, it's all just men - tal mas - tur - ba -
Harm.
trem. bar
w/Rhy. Fig. 1 (1½ times)(Gtr. II)
w/Rhy. Fill 3
C♯5
tion.
Huh!
Oh yeah.
A.H. (15ma)
A.H. pitch: C♯
Rhy. Fill 3
Gtr. II
(cont. in slashes)


Chorus
Gtr. II
B5
C♯5
There's on - ly one way, there's on - ly
Fdbk. (8va)
Fdbk.
P.M.
A.H. (15ma)
A.H.
Fdbk. pitch: G♯
F♯5
w/Rhy. Fig. 1 (1st bar only)(Gtr. II)
A.H. pitch: G♯
w/Rhy. Fill 2
C♯5
one way to rock.
Harm. (8va)
1/2
trem. bar
Harm.
A.H. (15ma)
Full
A.H.
D5
A.H. pitch: A
E
E5
Gtr. II
There's on - ly one way, there's on - ly
F♯5
w/Rhy. Fig. 1 (1½ times)(Gtr. II)
one way to rock.
8va
loco
sl.
Full
Yeah!
trem. pick

Bridge

G♯5
Gtr. II

w/Rhy. Fill 4

Check_ the hands_

Full 1/2 1/2 P sl.

Full 1/2 1/2 P sl.

A5 E5 F♯5II

on_ the clock._ It's eight - o - five;_ it's time_ to rock._

trem. pick

F♯5(type 2) pick slides E5 3rd Verse

(Shout:) Ed - ward! Uh, this world can

sl. sl. 1½ loco Harm.

sl. sl. 1½ Harm.

Rhy. Fill 4

Gtr. II (cont. in slashes)


③ 4fr.
B
E5(type 2)
sl.
③4fr.
B
F♯5
sl.
dis - a - gree. They don't un - der - stand how it can be.
Harm.
(8va)
Full
Full
w/Rhy. Fig. 1 (1½ times)(Gtr. II)
Full
Full
Full
Full
P
sl.
sl.
Full
sl.
Full
Full
Full
Full
P
sl.
Full
sl.
sl.
E5
Gtr. II
w/Rhy. Fill 1 (Gtr. II)
And it's not my point of view; it's a fact.
Full
P
Harm.
Full
P
Harm.
⑥19fr.
B
(cont in. notation)
E5(type 2)
N.C.
F♯5
sl.
We all know that it's true.
A.H.
Full
(15ma)
1/2
1/2
1/2
4½
Gtrs. I & II
trem. bar
trem. bar
1/2
1/2
1/2
Full
4½
A.H.pitch:F♯


w/2nd bar of Rhy. Fig. 1 (Gtr. II)
w/Rhy. Fig. 1 (1st bar only)(Gtr. II)
w/Rhy. Fill 2
C♯5
Huh!
Oh yeah!
Gtr. I
Full
1/2
T P
P H
hold bend
3
trem. bar
P H P
Chorus
B5
C♯5
There's on - ly one way, there's on - ly
A.H.
(15ma)
*A.H.
T
A.H. pitches: A A G♯
F♯5
w/Rhy. Fig. 1 (1st bar only)(Gtr. II)
w/Rhy. Fill 2
*Tapped harmonics
C♯5
one way to rock.
Whoo!
sl.
P
D5
E5 VII
There's on - ly one way, there's on - ly
Fdbk.
(8va)
A.H.
(15ma)
Fdbk. pitch: G♯
A.H. pitch: B


F♯5
w/Rhy. Fig. 1 (1½ times)(Gtr. II)
one way to rock.
A.H. (15ma)
Full
sl.
A.H. pitches: F♯ F♯ C♯
A.H. pitches: A C♯
w/Rhy. Fill 4
G♯5 Bridge
Gtr. II
Crank out the drums,
Full
1/2
P
A5
E5
F♯5II
Mike-y's bass, whoo, and my Les Paul in your face.
Harm.
(8va)
trem. bar
A.H. pitch: E
Guitar solo
B5 C♯5
B5/C♯ C♯5
Ed-ward!
hold bend
T P

B5/C♯ C♯5 B5/C♯ C♯5 B5/C♯ C♯5 B5/C♯ C♯5 B5/C♯ B E

(cont. in notation)
② open ① 12fr.

1/2 Full trem. bar sl.

(cont. in Rhy. Fig. 1)

w/Rhy. Fig. 1 (1½ times) (Gtr. I)

Gtr. II Full

C♯5 B5/C♯ C♯5 B5/C♯ C♯5

w/Rhy. Fill 5

(cont. in slashes)

Gtr. I

rake

(cont. in notation)
② 17fr.
E

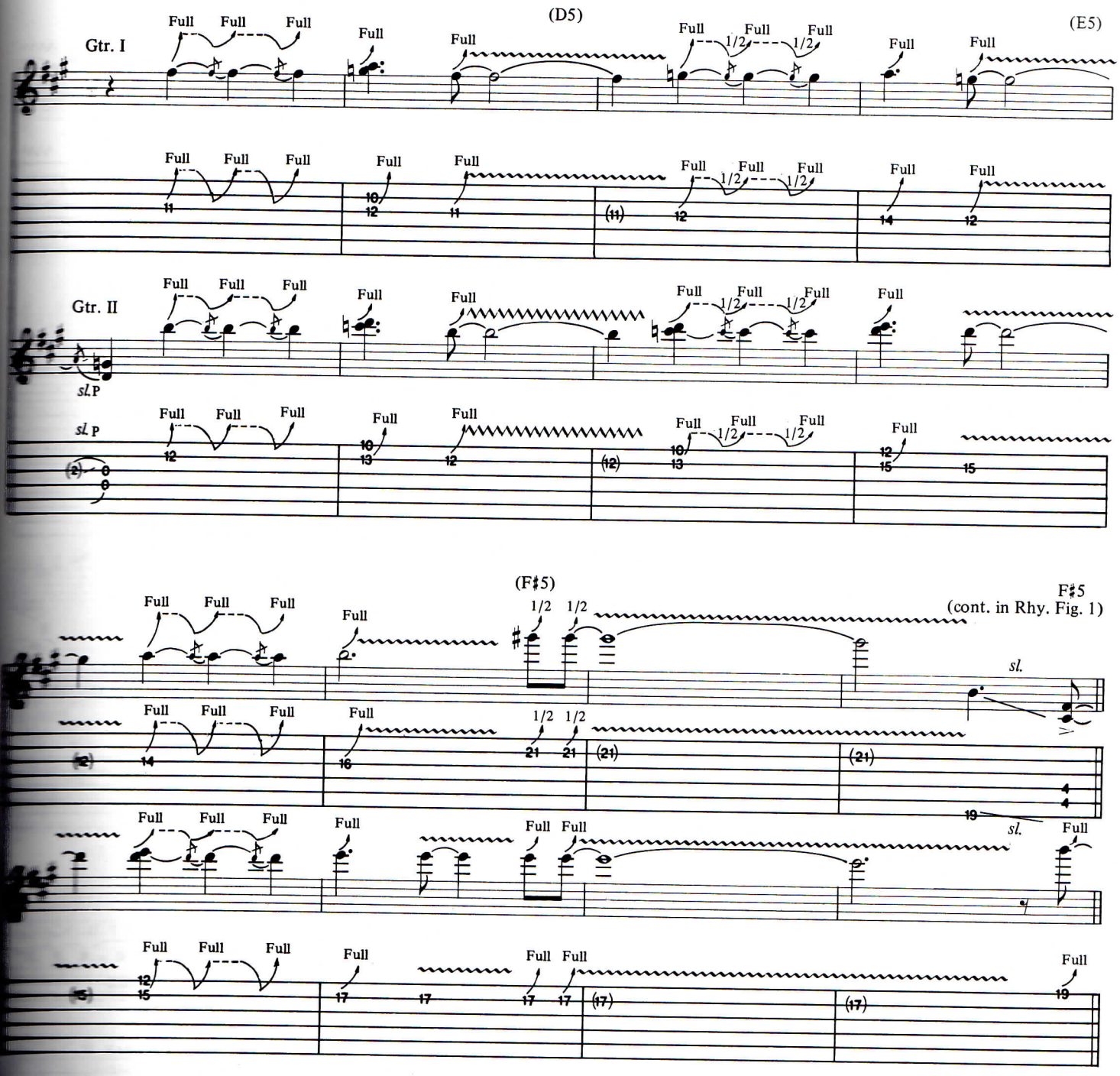
(cont. in Rhy. Fig. 1)

Rhy. Fill 5

Gtr. I

sl. sl.

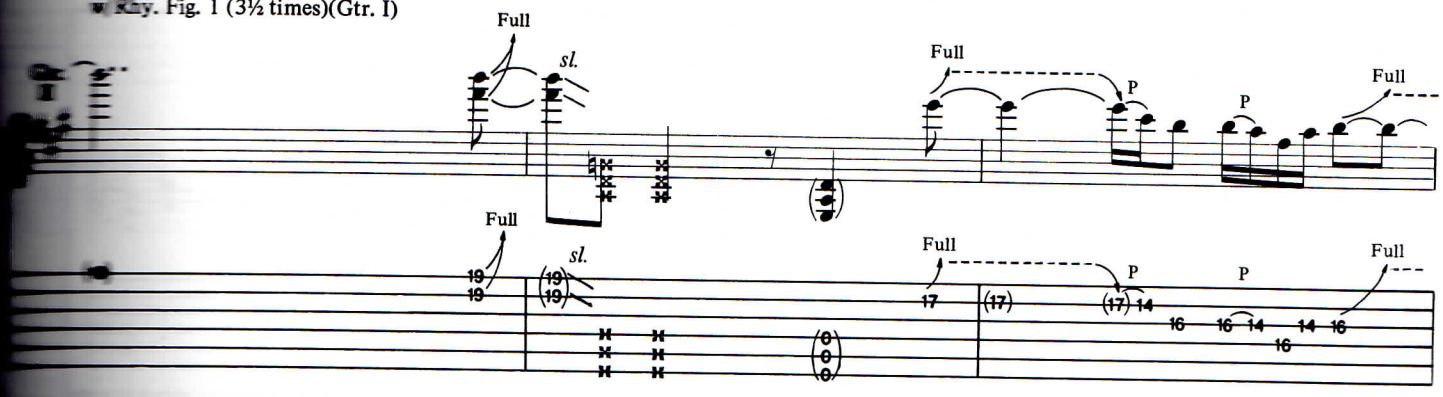
w/Rhy. Fig. 1 (1½ times)(Gtr. I)
F♯5
Full
Gtr. II
A.H. (8va)
A.H.
P
A.H. pitch: C♯
w/Rhy. Fill 6
C♯5
(cont. in slashes)
Gtr. II
Gtr. I
B5/C♯
(Shout:) Edward!
(cont. in notation)
(cont. in Rhy. Fig. 1)
w/Rhy. Fig. 1 (1½ times)(Gtr. I)
F♯5
Gtr. II
w/Rhy. Fill 7
N.C.(C♯5)
Rhy. Fill 6
Gtr. I
Rhy. Fill 7
Gtr. I
trem. bar

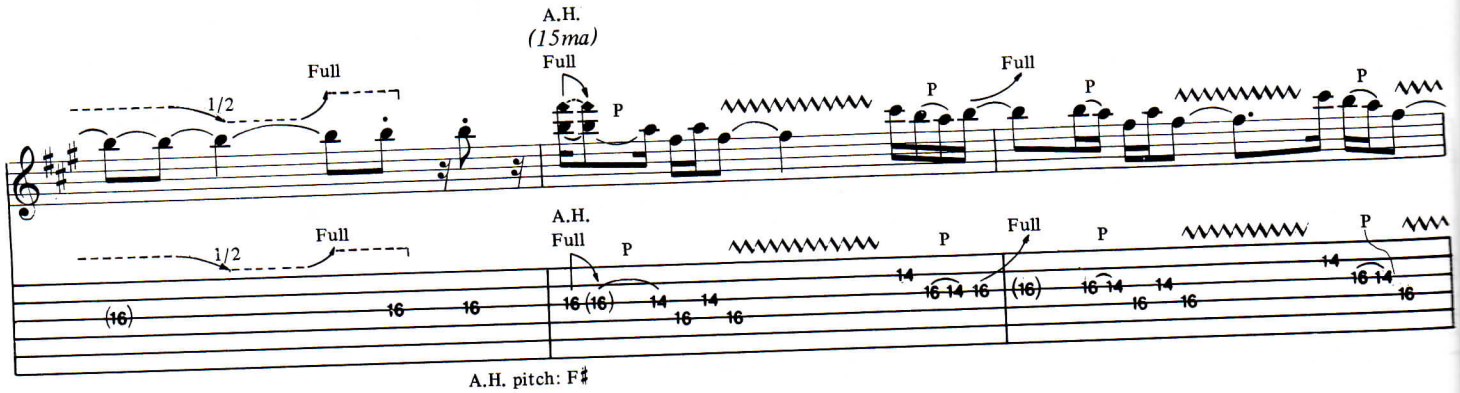


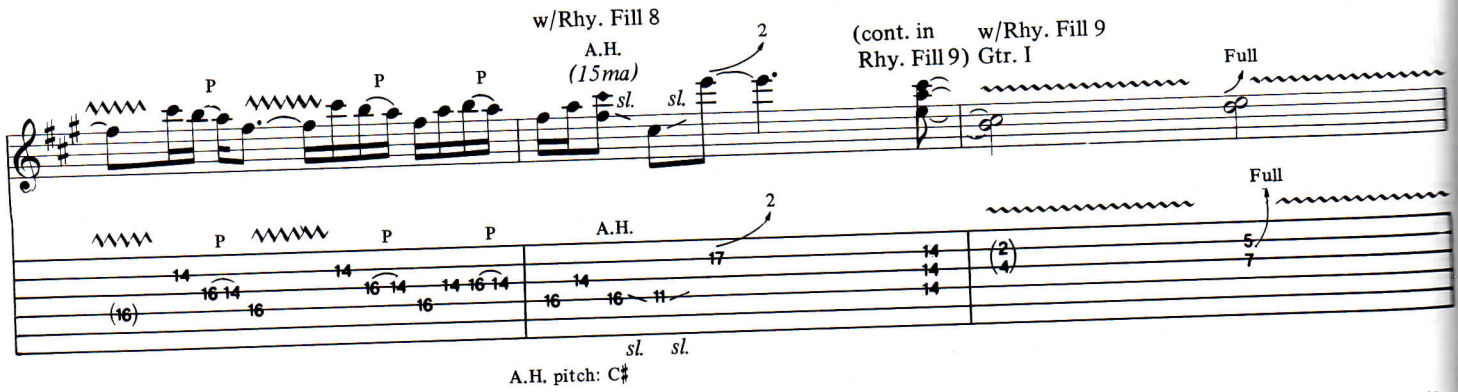


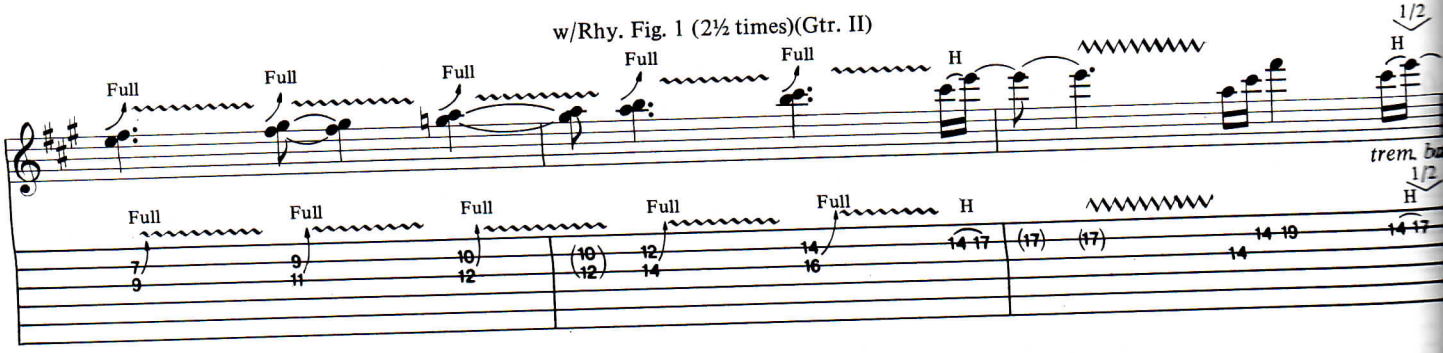


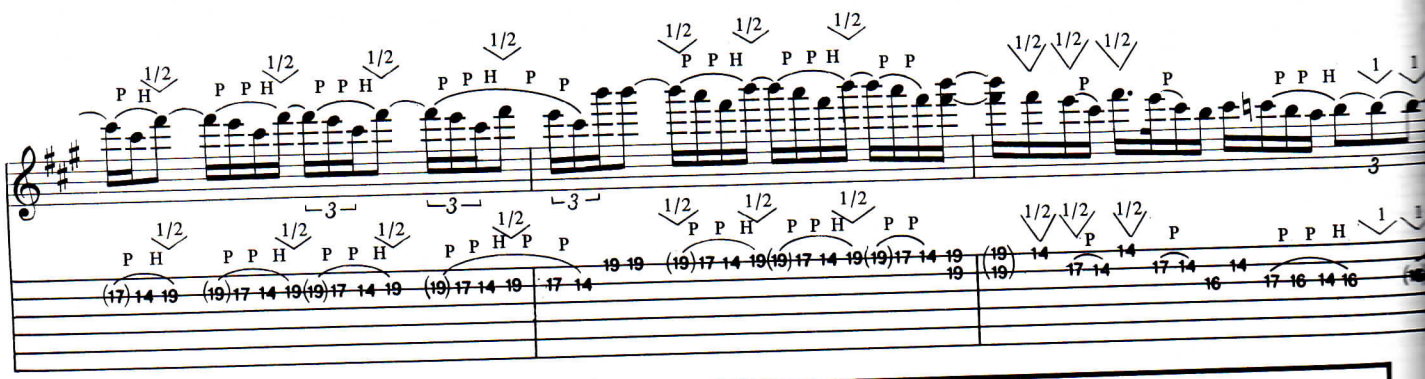
w/ Rhy. Fig. 1 (3½ times)(Gtr. I)

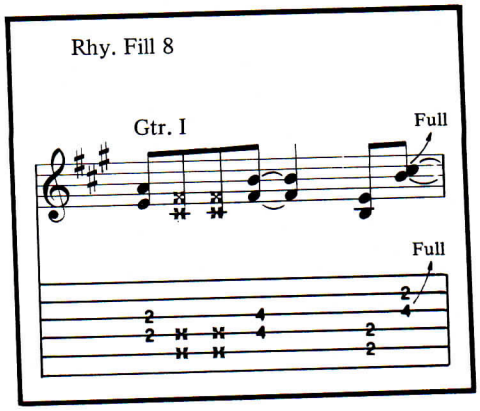



A.H.
(15ma)
Full
1/2
P
A.H. pitch: F♯

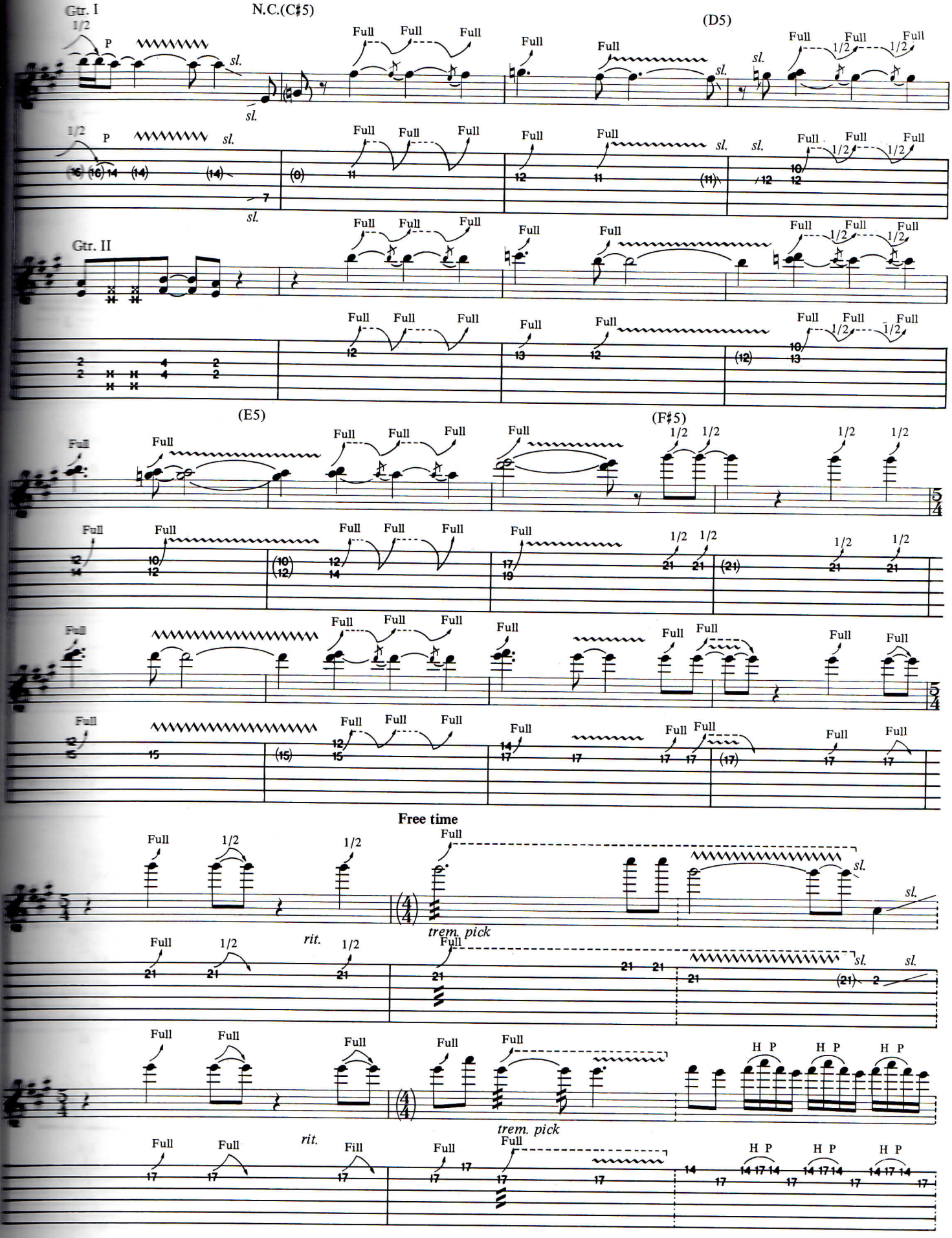

w/Rhy. Fill 8
A.H.
(15ma)
sl.
(cont. in Rhy. Fill 9)
w/Rhy. Fill 9
Gtr. I
Full
A.H. pitch: C♯


w/Rhy. Fig. 1 (2½ times)(Gtr. II)
Full
H
trem. bar


P H
P P H
P P
1/2
3


Rhy. Fill 8
Gtr. I
Full


Rhy. Fill 9
Gtr.II
sl.


Gtr. I
N.C.(C♯5)
(D5)
Gtr. II
(E5)
(F♯5)
Free time
trem. pick
rit.
trem. pick
rit.

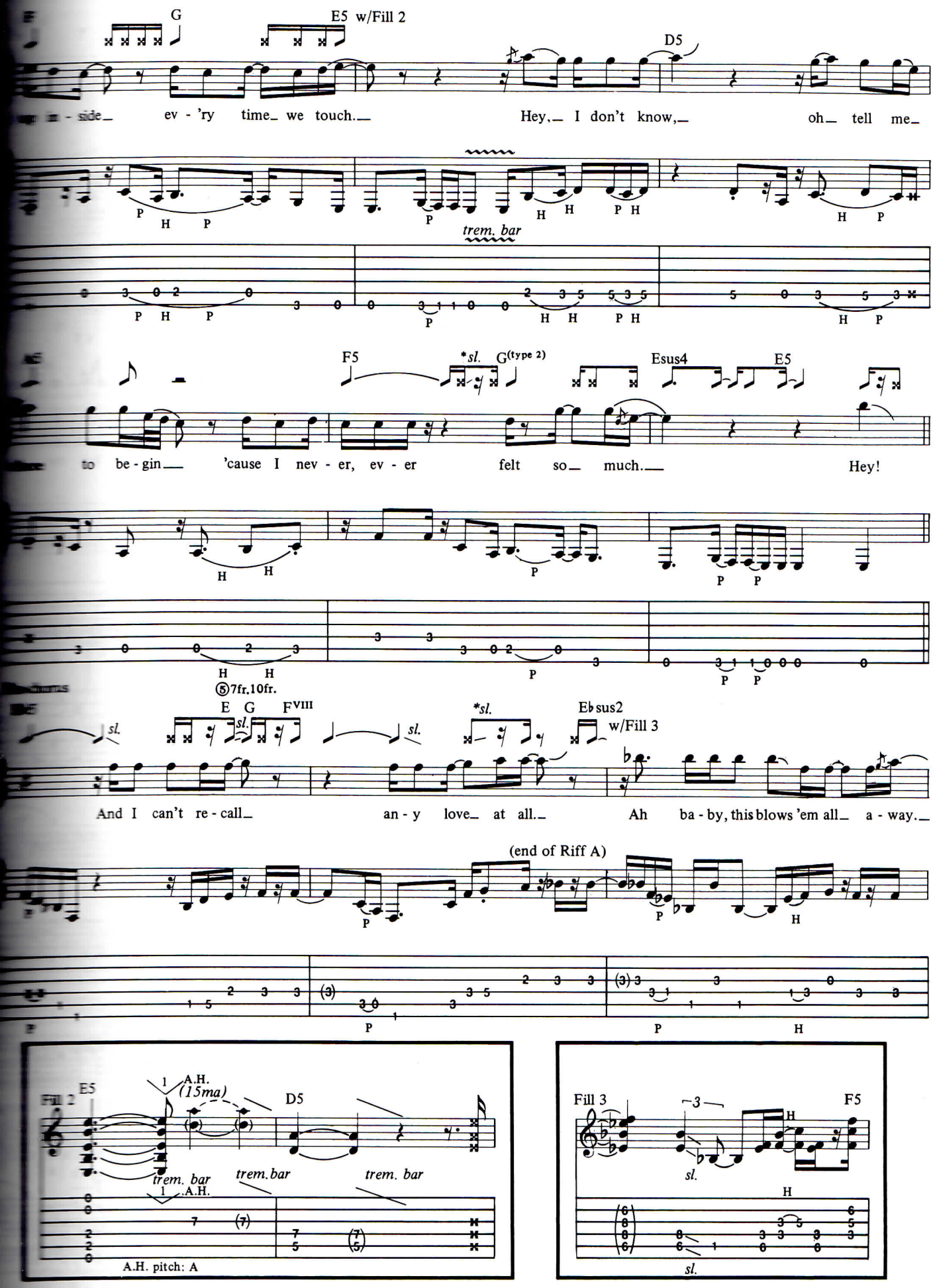

Full
P
H
hold bend
sl.
1/2
1/4
TP T
P H
H P
P P

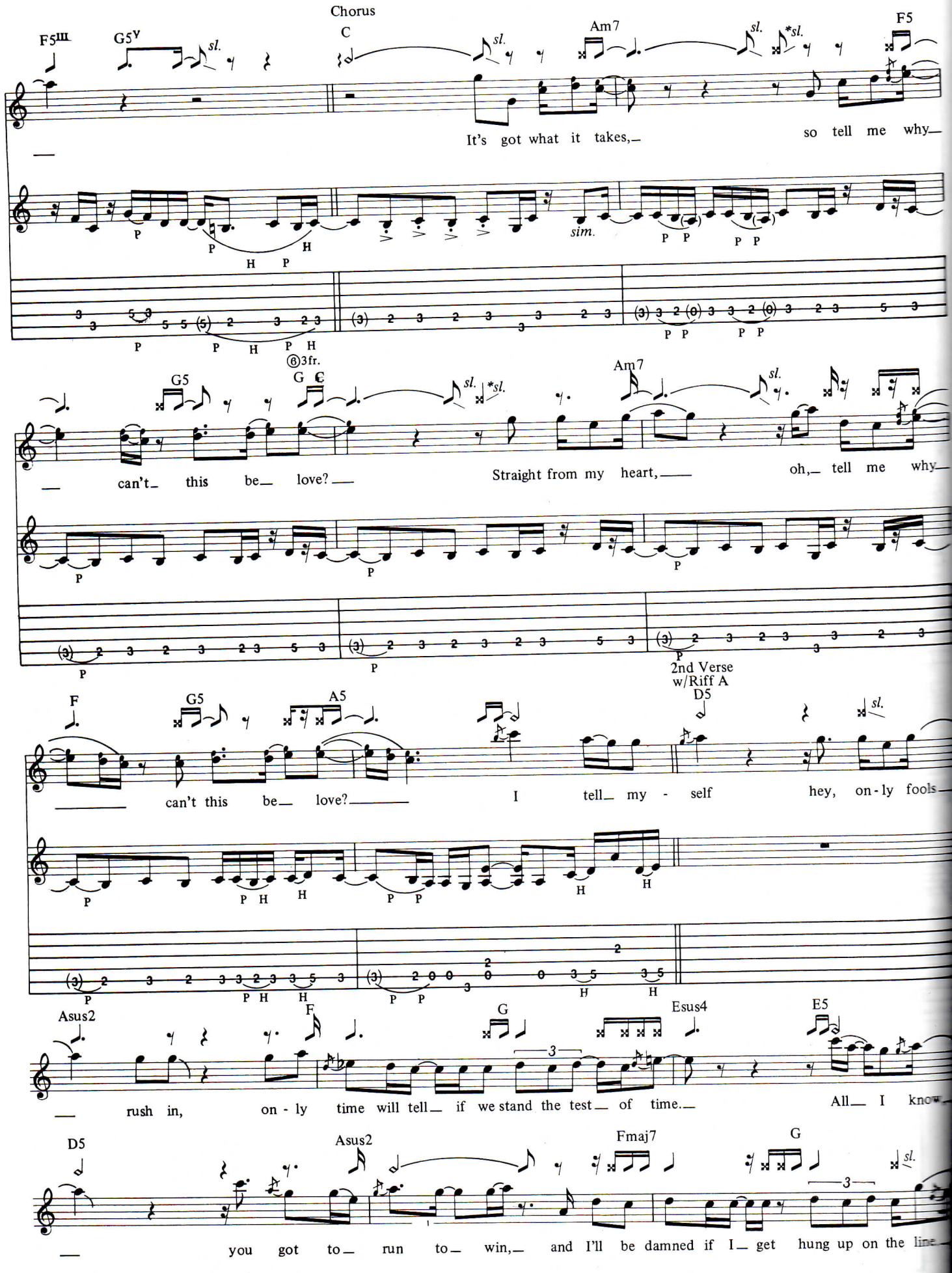

A.H.
(15ma)
Full
P H P P
P P
sl. P
H
1/2
P
A.H.
A.H. pitch: D
pick slide
In time ♩ = 96
Free time
2½
trem. pick
rit.
pick slide (steady gliss.)
F♯m7
Harm. (8va)
Full hold bend
trem. bar
Harm.
don't sl. pick

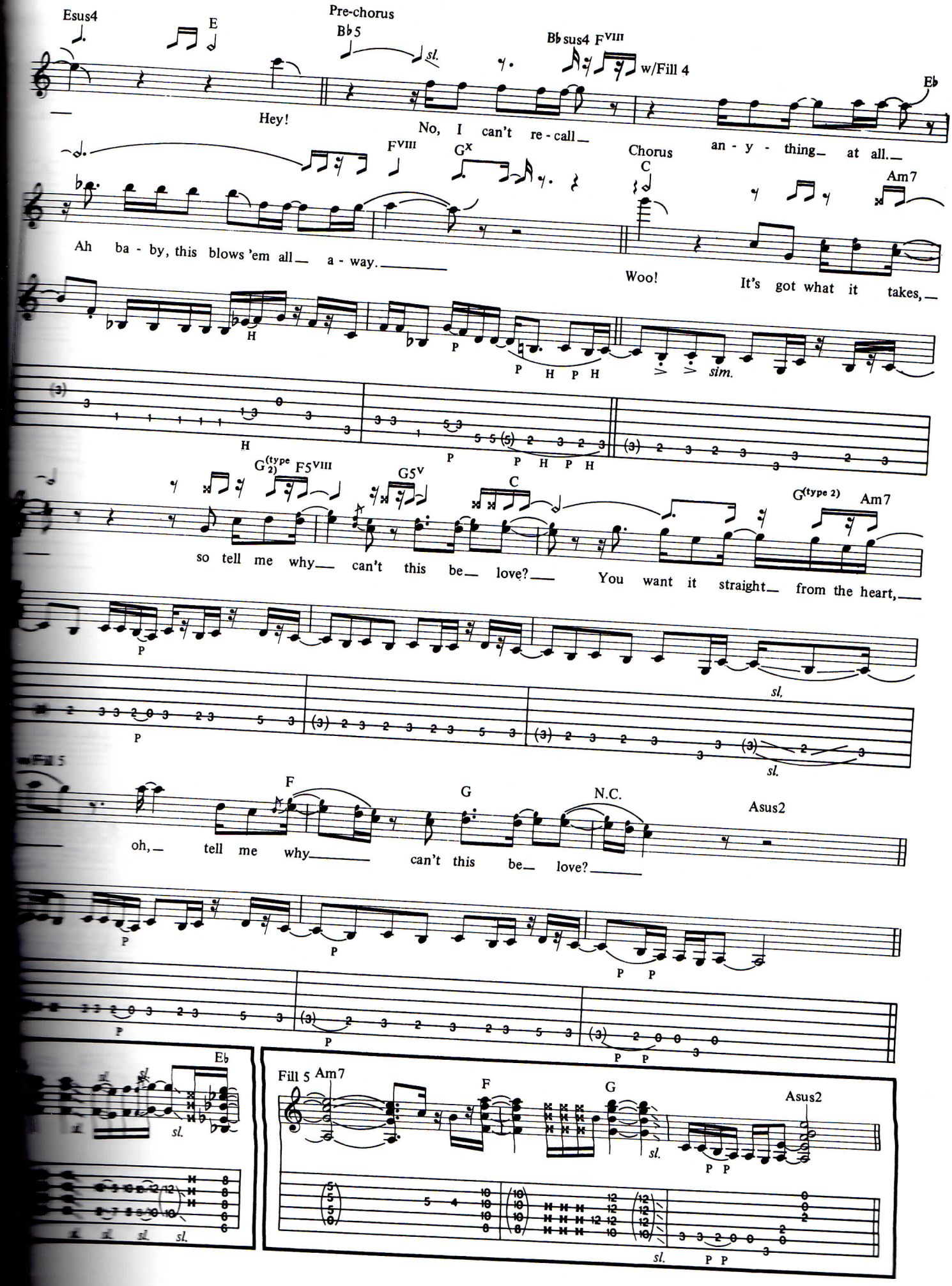
# Why Can't This Be Love

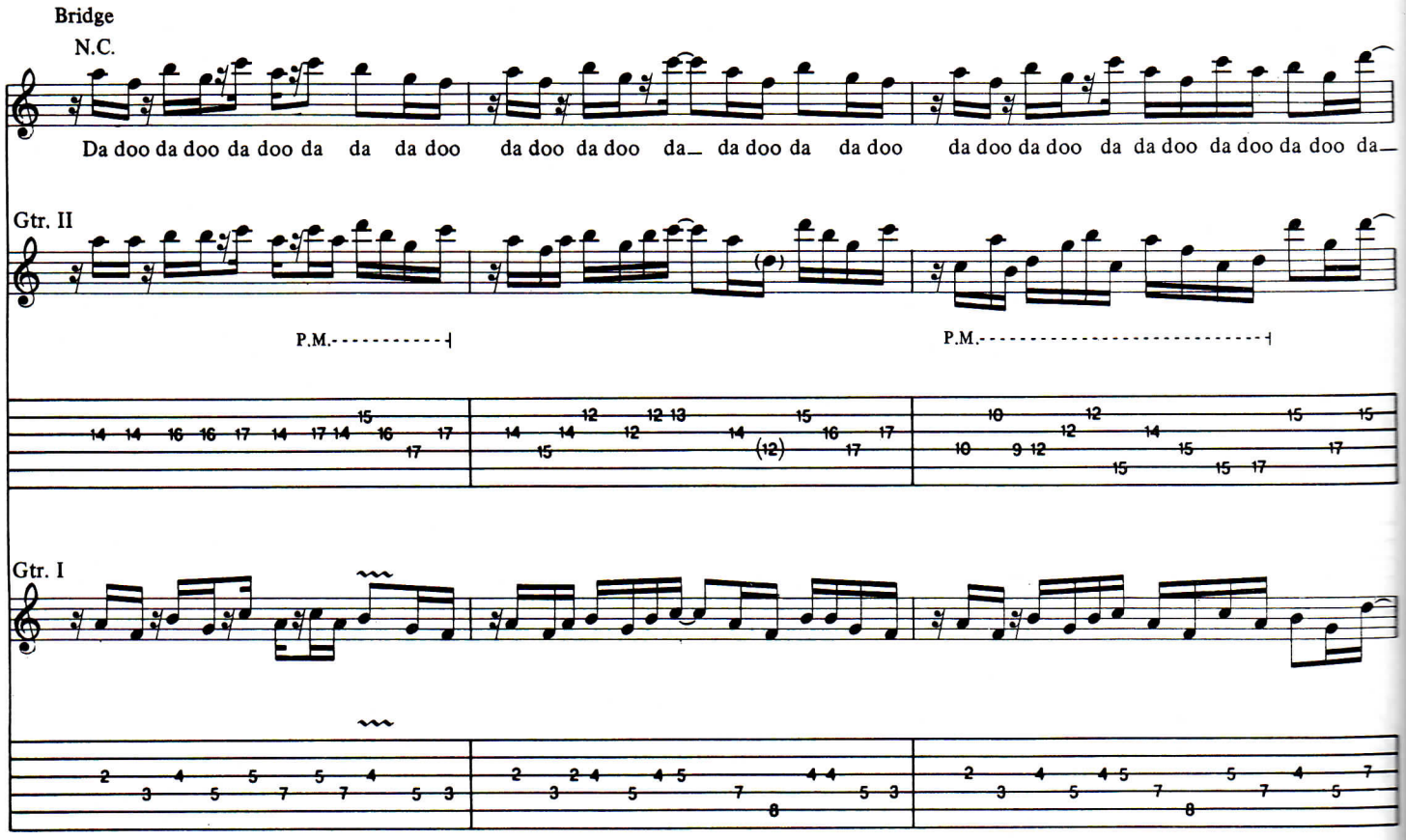
Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen



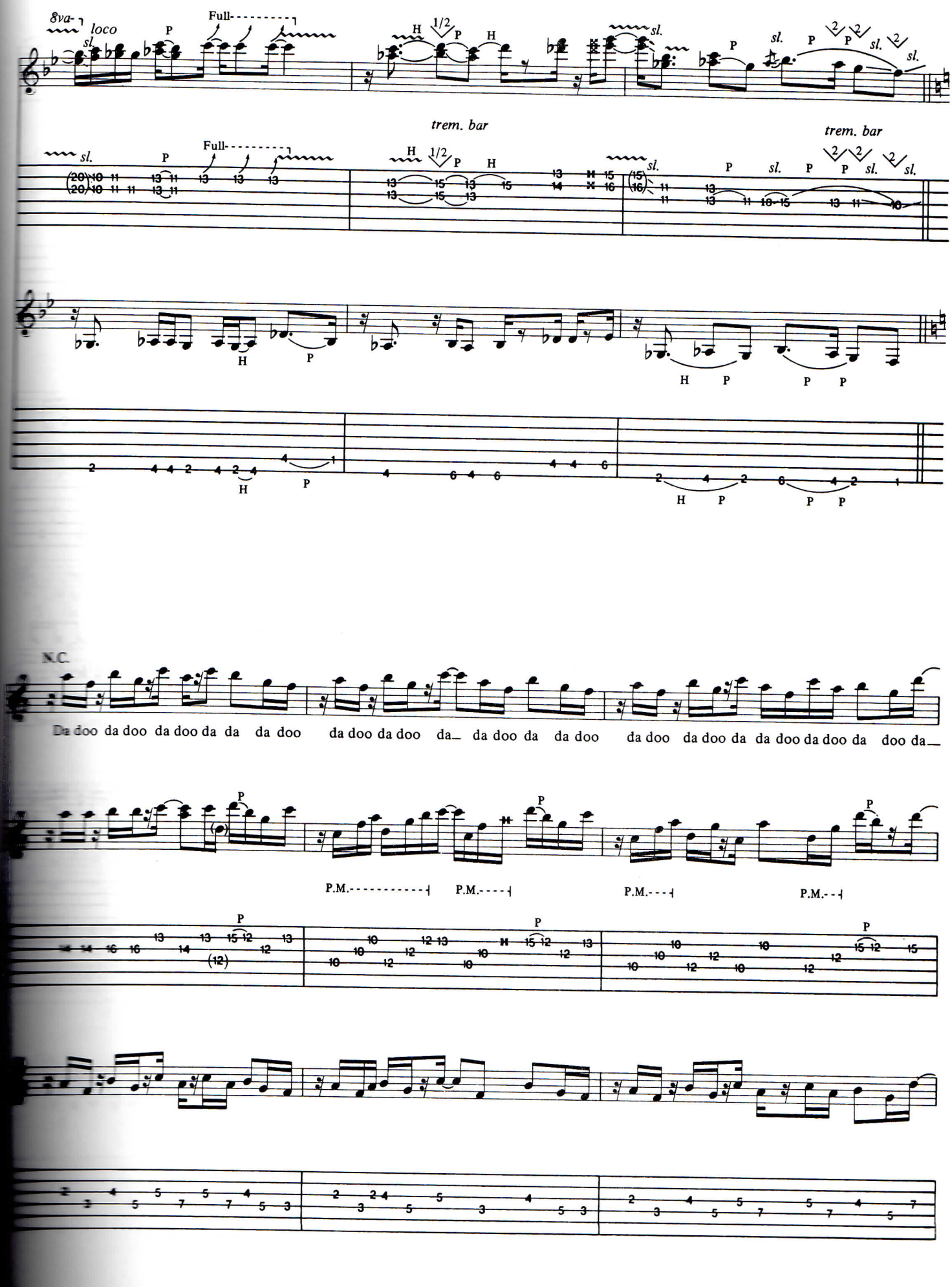

G
E5 w/Fill 2
D5
in - side_ ev - 'ry time_ we touch.__ Hey,_ I don't know,_ oh_ tell me_
P H P
P H H P H H P
trem. bar
F5
*sl. G(type 2)
Esus4
E5
to be - gin__ 'cause I nev - er, ev - er felt so_ much.__ Hey!
H H
P
P P
⑤7fr.10fr.
E G F VIII
*sl.
Eb sus2
w/Fill 3
And I can't re - call_ an - y love_ at all._ Ah ba - by, this blows 'em all_ a - way._
(end of Riff A)
Fill 2
E5
A.H. (15ma)
D5
trem. bar
trem. bar
trem. bar
A.H. pitch: A
Fill 3
F5
sl.
sl.

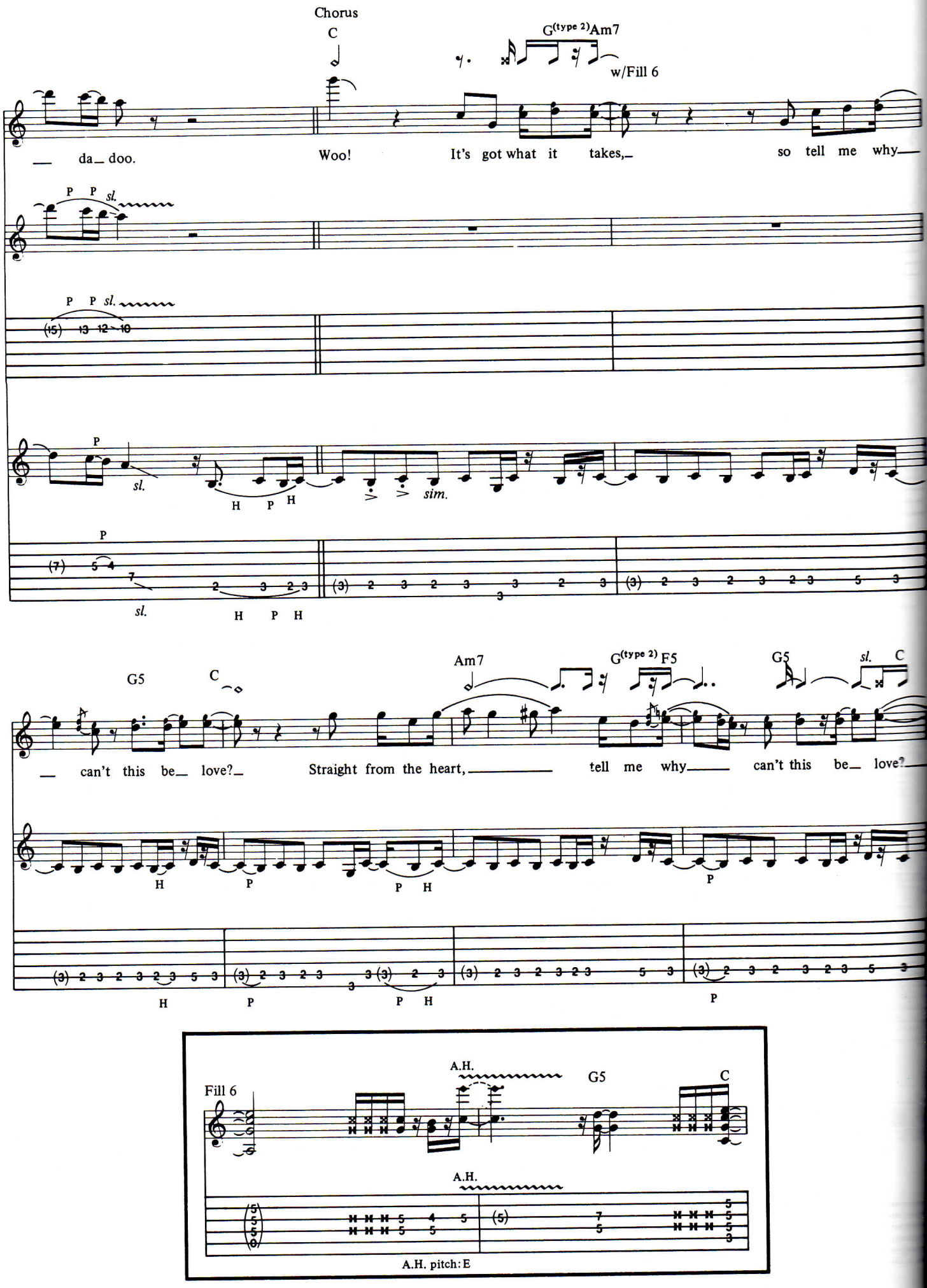

Chorus
C
F5III
G5V
Am7
F5
It's got what it takes,
so tell me why
sim.
⑥3fr.
G5
G
C
Am7
can't this be love?
Straight from my heart,
oh, tell me why
2nd Verse
w/Riff A
F
G5
A5
D5
can't this be love?
I tell my - self
hey, on - ly fools
Asus2
F
G
Esus4
E5
rush in, on - ly time will tell if we stand the test of time.
All I know
D5
Asus2
Fmaj7
G
you got to run to win, and I'll be damned if I get hung up on the line

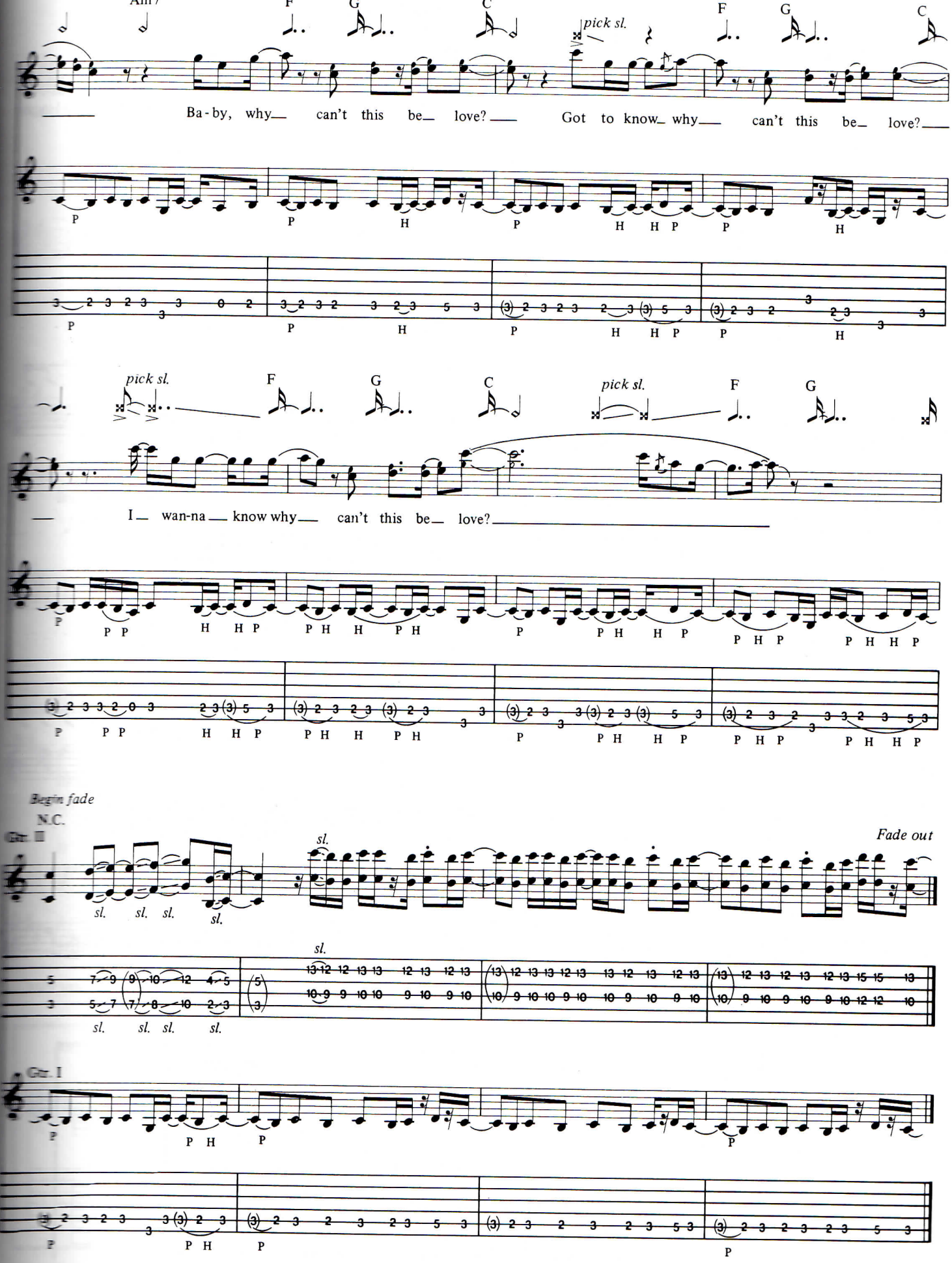

Esus4
E
Pre-chorus
B♭5
sl.
B♭sus4 F VIII
w/Fill 4
E♭
Hey!
No, I can't re - call
an - y - thing at all.
F VIII
G X
Chorus
C
Am7
Ah ba - by, this blows 'em all a - way.
Woo!
It's got what it takes,
H
P
P H P H
sim.
G (type 2) F5 VIII
G5 V
C
G (type 2)
Am7
so tell me why can't this be love?
You want it straight from the heart,
sl.
Fill 5
F
G
N.C.
Asus2
oh, tell me why
can't this be love?
E♭
Fill 5 Am7
F
G
Asus2


Bridge
N.C.
Da doo da doo da doo da da da doo da doo da doo da_ da doo da da doo da doo da doo da da doo da doo da doo da_
Gtr. II
P.M.
P.M.
Gtr. I


Guitar solo
N.C.
da_ doo.
sl.
trem. bar
trem. bar
8va
sl.
sl.

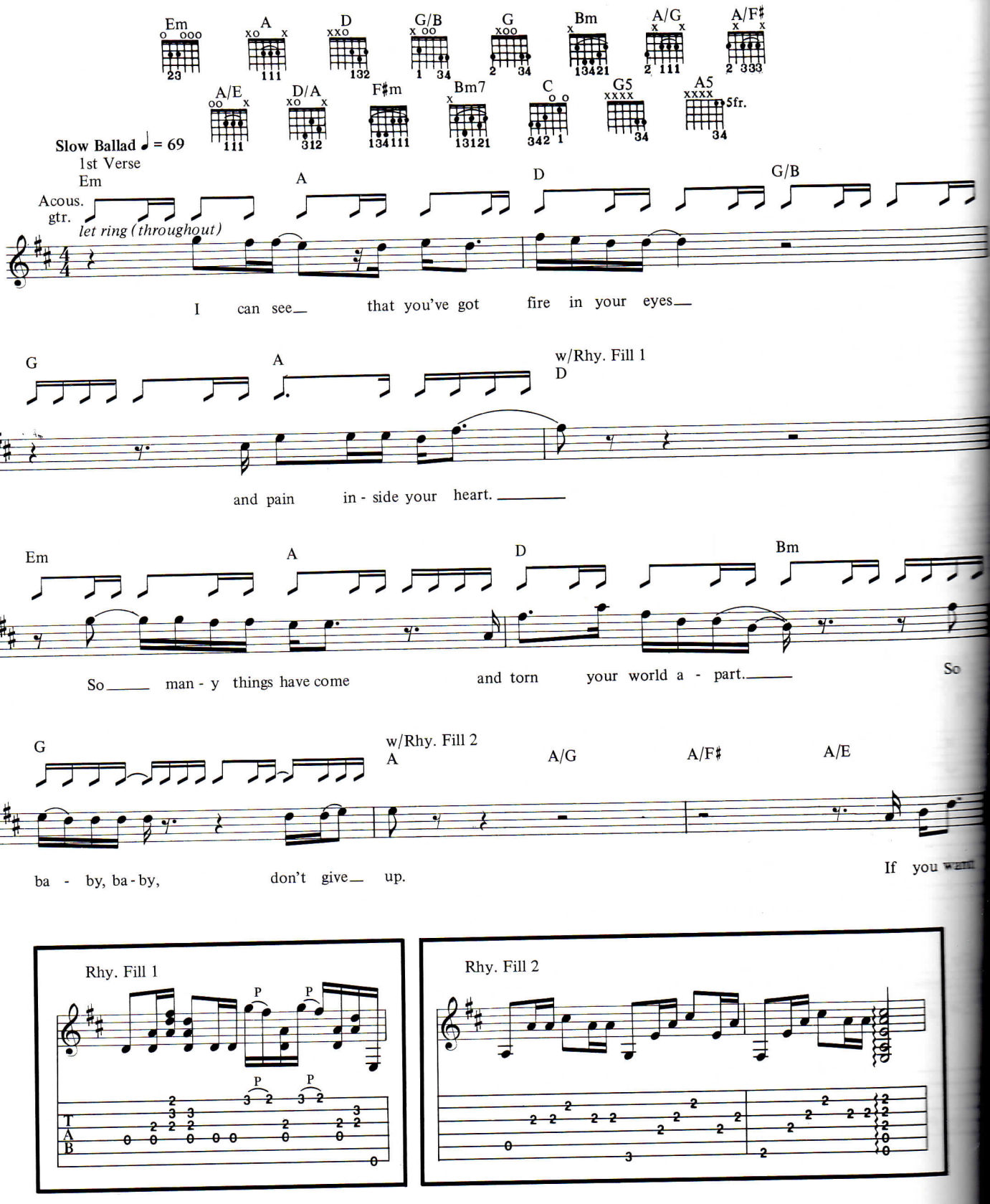

8va-
loco
Full
trem. bar
trem. bar
N.C.
Da doo da doo da doo da da da doo da doo da doo da_ da doo da da doo da doo da doo da doo da doo da doo da doo da_
P.M.
P.M.
P.M.
P.M.


Chorus
C
G(type 2)Am7
w/Fill 6
— da— doo.
Woo!
It's got what it takes,—
so tell me why—
P P sl.
P P sl.
(15) 13 12 10
P
sl.
H P H
sim.
P
(7) 5 4
7
sl.
2 3 2 3
H P H
(3) 2 3 2 3 3 2 3
(3) 2 3 2 3 2 3 5 3
G5
C
Am7
G(type 2) F5
G5
sl.
C
— can't this be— love?—
Straight from the heart,——
tell me why——
can't this be— love?—
H
P
P H
P
(3) 2 3 2 3 2 3 5 3
(3) 2 3 2 3 3 (3) 2 3
(3) 2 3 2 3 2 3 5 3
(3) 2 3 2 3 2 3 5 3
H
P
P H
P
Fill 6
A.H.
G5
C
A.H.
(5) 7 5
A.H. pitch: E


Am7
F
G
C
pick sl.
F
G
C
Ba - by, why__ can't this be__ love?__ Got to know__ why__ can't this be__ love?__
P
P
H
P
H H P
P
H
pick sl.
F
G
C
pick sl.
F
G
I__ wan-na__ know why__ can't this be__ love?
P
P P
H H P
P H H P H
P
P H H P
P H P
P H H P
Begin fade
N.C.
Gtr. II
sl.
Fade out
sl. sl. sl. sl.
sl.
sl. sl. sl. sl.
Gtr. I
P
P H
P
P
P
P H
P

# Give To Live

Words and Music by
Sammy Hagar



D G A D/A A

love, you got - ta give a lit - tle. If you want faith,

D G w/Rhy. Fill 3 A

— you got - ta be - lieve a lit - tle.

D Em F♯m A

If you want peace then turn your cheek— a lit - tle. Oh.

Bm G A F♯m A

You've got - ta give,— you got - ta give, you got - ta give— to

2nd Verse

Em A

w/ Rhy. Fill 7

Bm7

live. An emp - ty hand reach - in' out—

D G/B A

— for some - one. An emp - ty heart takes so lit -

Rhy. Fill 3

Rhy. Fill 4

w/Rhy. Fill 5

D Em A

tle to fill. It's so much eas - i - er to

D Bm G

push in - stead of pull. So ba - by, ba - by, don't give up

Chorus

w/Rhy. Fill 6

D G

A A/G A/F♯ A/E

And if you want love, yeah, you got - t

A D/A A D/A A D G

give a lit - tle. If you want faith, ④ open you got - ta be - lieve

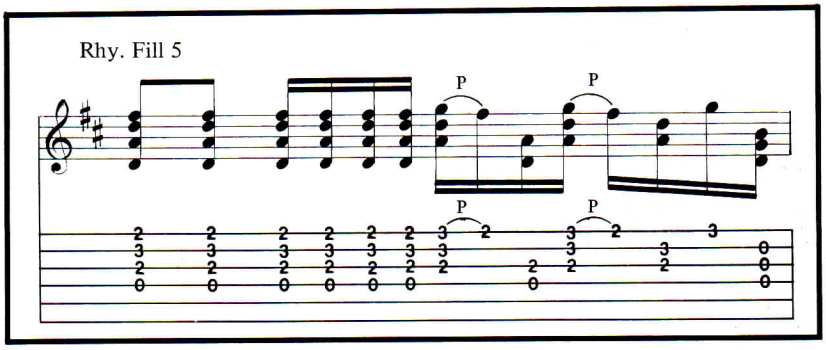
w/Rhy. Fill 7

D Em

A

a lit - tle, yeah. And if you want peace, turn your chee

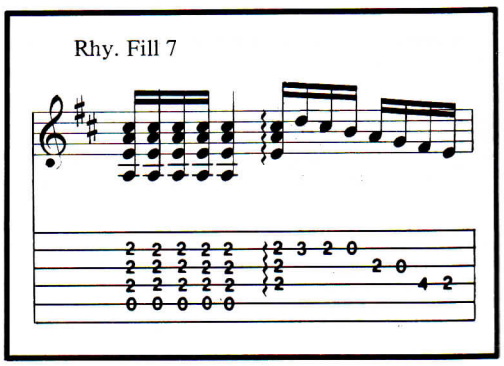
Rhy. Fill 5




Rhy. Fill 6



Rhy. Fill 7




a lit - tle.
Oh.
You've got - ta give you got - ta give.
A
F♯m
w/Rhy. Fill 8
Bm
Bridge you, you got - ta give to live.
C
G
Each man's a coun- try in his own right, yeah.
D
(cont. in notation)
A
C
And ev - 'ry- bod-y needs a friend.
One friend, one god, one coun-
sl.
sl.
sl.
sl.
G
A
A/G
A/F♯
A/E
try, no man need de - fend.
No,
rit.
Rhy. Fill 8

3rd Verse

Em A D Bm

D

no. I be - lieve in fate and des - tin - a - tion.

(cont. in slashes)

P P P P

G A w/Rhy. Fill 9 D

So much of that lies in our own hands.

Em A D Bm

6

So if you know what you want, well, then you can go on out and get it. But ba -

G G5 A5 G5 G w/Rhy. Fill 10 A A/G

sl. sl.

3 3

by, ba - by, oh ba - by, don't you ev - er give up.

Rhy. Fill 9

P P P P

Rhy. Fill 10

rit.

Chorus

A/F♯ A/E D G

(Spoken:) It smells good in here. 'Cause if you want love you got - ta

A D/A A D/A A D G

give a lit - tle, yeah. And if you want faith, ba - by, you got - ta be - lieve.

w/Rhy. Fill 11

A ④ open D D Em

You want peace, turn your cheek

F♯m A D G

a lit - tle. Oh. You want love, you got - ta give.

A D/A A D/A A D G

*mp*

If you want love, if you want faith,

A D/A A D G

you wan - na be - lieve, you wan - na love some - bod - y, you wan - na share your love, you wan - na

A D/A A D G

*cresc.*

give your love. Give a lit - tle bit, give a lit - tle bit,

Rhy. Fill 11



A D G

*mf*

give a lit - tle bit, give a lit - tle bit, give a lit - tle bit, give a lit - tle bit,

A D G

give a lit - tle bit, give a lit - tle bit, yeah. To give to live.

A D/A A D G

And you've got - ta give, give to live,

A D G

and give a lit - tle bit, yeah, a lit tle - bit, yeah, a lit - tle bit.

A D G A

3

You've got - ta give to live Oh ba - by, said,

**Slower**

D G A

you've got - ta give, I've got - ta give, we've got - ta give to live,

D G w/Rhy. Fill 12 A D

Whoo! *molto rit.*

Rhy. Fill 12

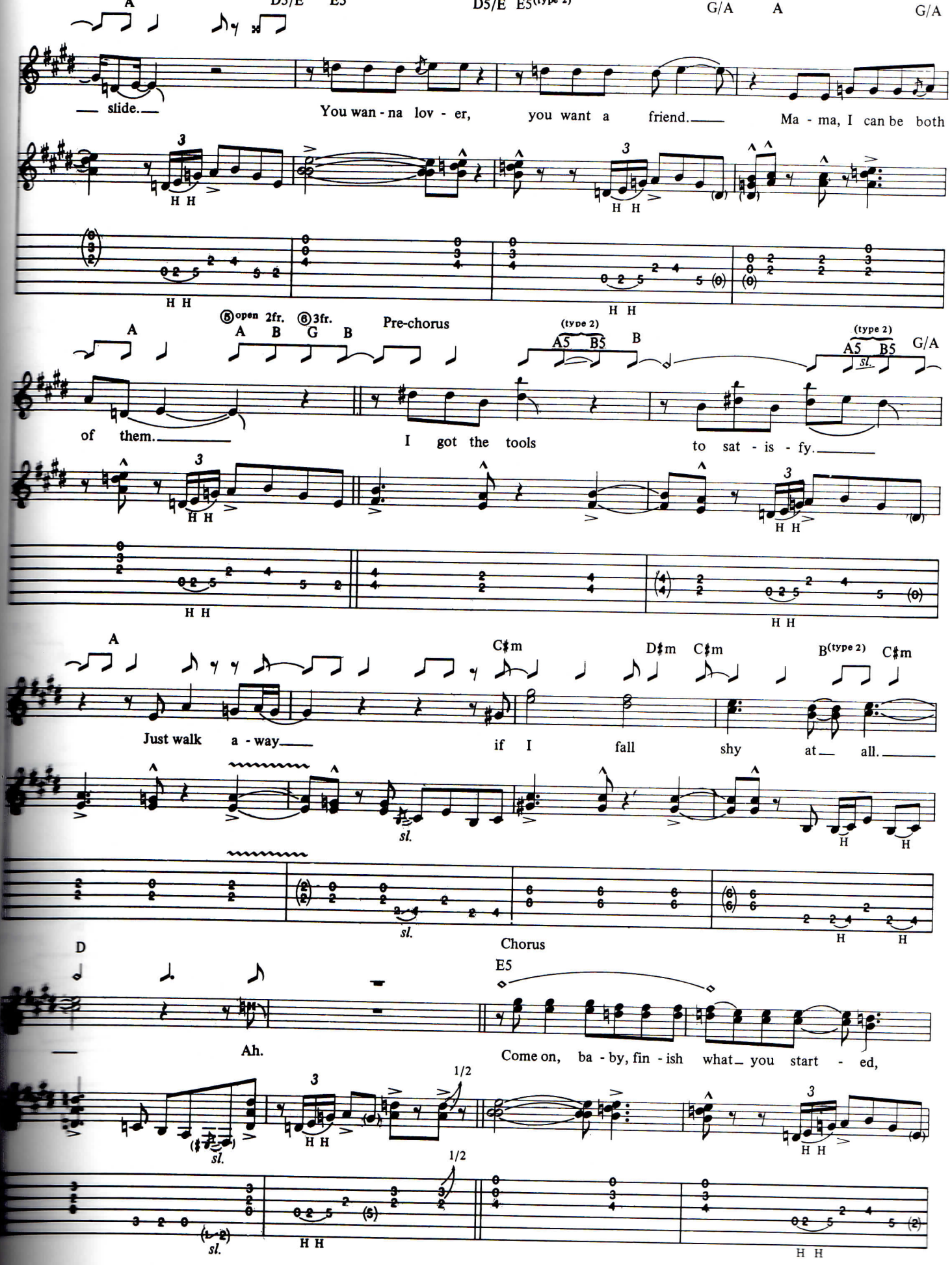
*molto rit.*

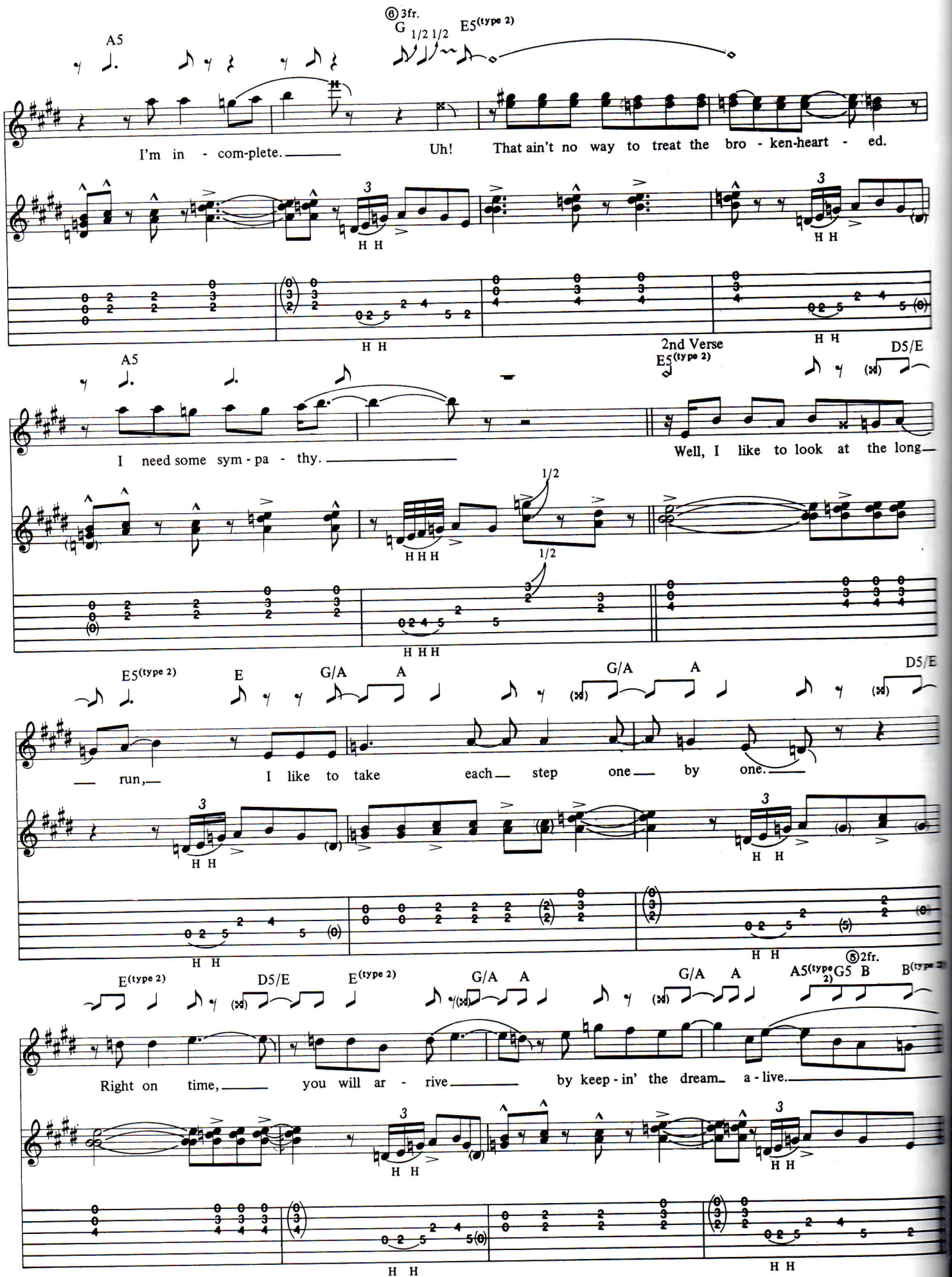
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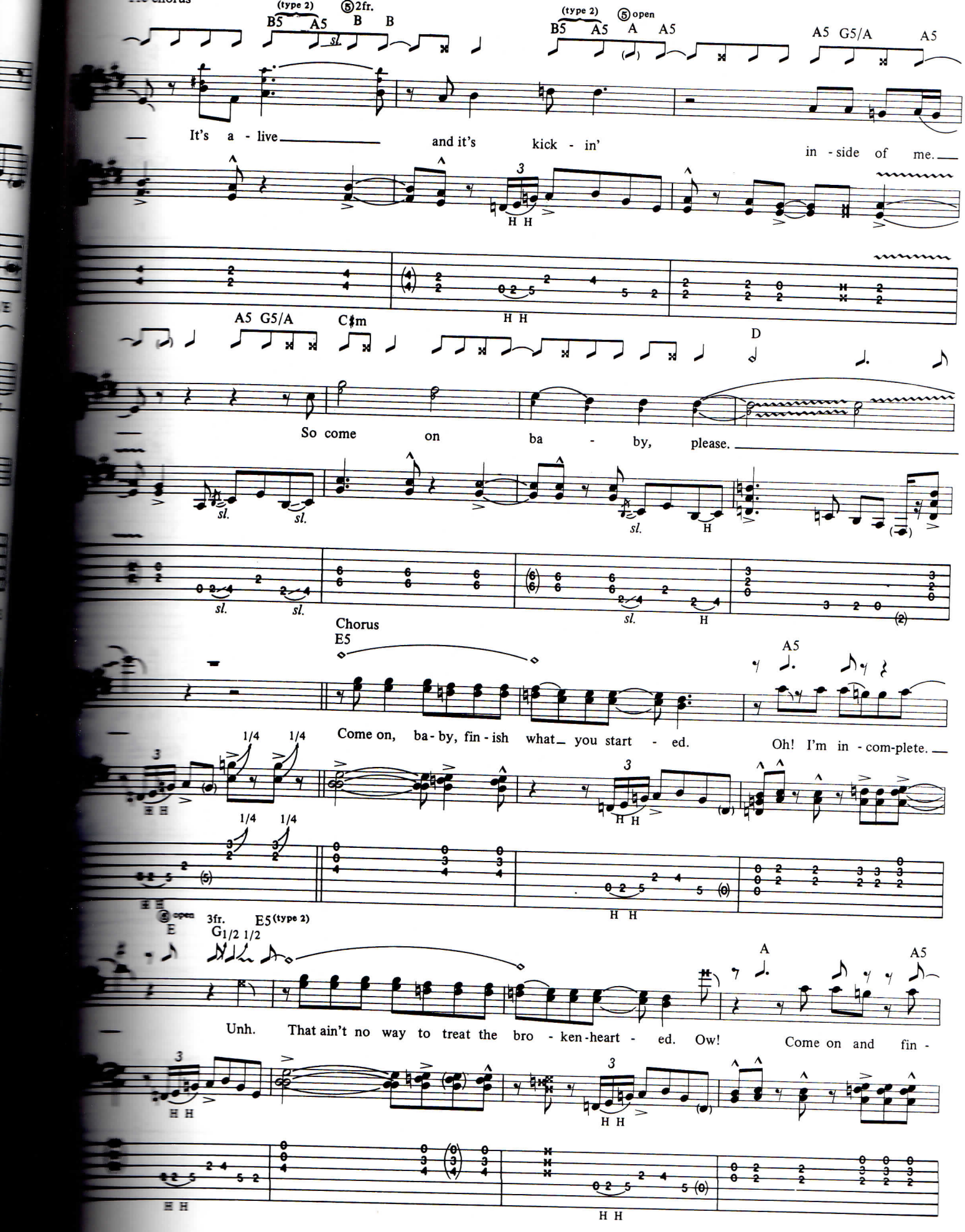



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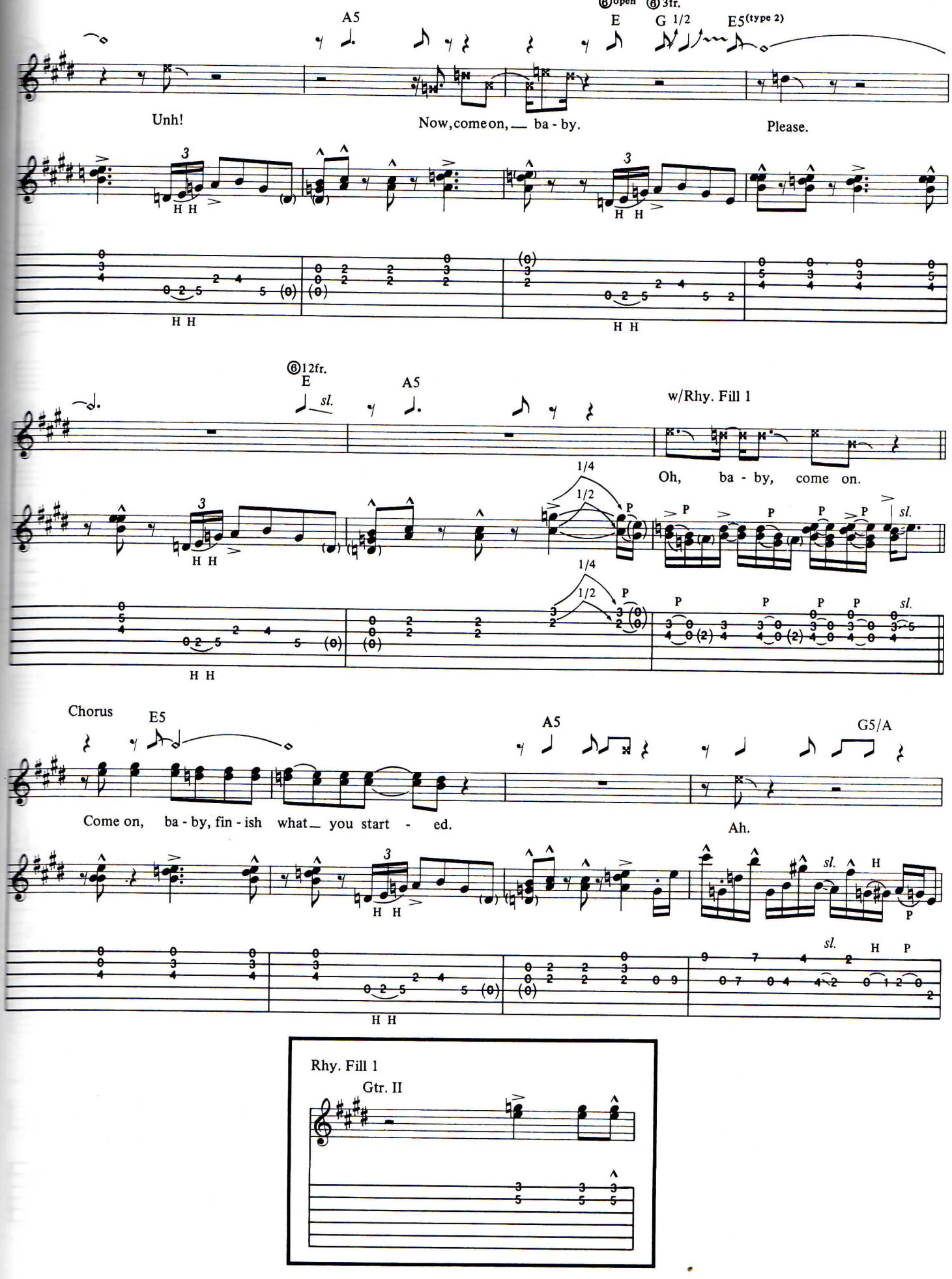

A5
Wow wow wow
⑥ open
D5/E E5(type 2)
E D5/E E5(type 2)
G5/A A5
G5/A A5
D5/E
unh!
1/4
H H
E5(type 2)
D5/E E5(type 2)
G5/A A5
G5/A A5
D5/E
1st Verse
Rhy. Fig. 1
E5
D5/E E5(type 2)
G/A A
G/A
Well, if you wan - na see oth - er guys,
ba - by, I could let it


A
D5/E E5
D5/E E5(type 2)
G/A A
G/A
slide.
You wan - na lov - er, you want a friend.
Ma - ma, I can be both
H H
⑤open 2fr. ⑧3fr.
A B G B
Pre-chorus
(type 2)
A5 B5 B
(type 2)
A5 B5 G/A
sl.
of them.
I got the tools
to sat - is - fy.
A
C♯m
D♯m C♯m
B(type 2) C♯m
Just walk a - way
if I fall shy at all.
sl.
H
Chorus
D
E5
Ah.
Come on, ba - by, fin - ish what you start - ed,
1/2
(sl.)


⑥ 3fr.
G
1/2 1/2
E5(type 2)
A5
I'm in - com-plete.
Uh!
That ain't no way to treat the bro - ken-heart - ed.
H H
H H
H H
2nd Verse
A5
E5(type 2)
D5/E
I need some sym - pa - thy.
Well, I like to look at the long—
1/2
H H H
1/2
H H H
E5(type 2)
E
G/A
A
G/A
A
D5/E
— run,—
I like to take
each— step
one— by
one.—
H H
H H
H H
H H
⑤ 2fr.
E(type 2)
D5/E
E(type 2)
G/A
A
G/A
A
A5(type 2)
G5
B
B(type 2)
Right on time,—
you will ar - rive—
by keep - in' the dream— a - live.—
H H
H H
H H
H H


(type 2)
B5 A5
⑤2fr.
B B
sl.
(type 2)
B5 A5
⑤open
A A5
A5 G5/A A5
It's a - live and it's kick - in' in - side of me.
H H
A5 G5/A C♯m
D
So come on ba - by, please.
sl.
H
Chorus
E5
A5
Come on, ba - by, fin - ish what you start - ed. Oh! I'm in - com-plete.
1/4 1/4
3fr. E5 (type 2)
E G 1/2 1/2
A A5
Unh. That ain't no way to treat the bro - ken-heart - ed. Ow! Come on and fin -


Guitar solo
F♯
G5(type 2)
D5
A
ish me.
Ba - by, come on.
sl.
H
P
3
Come on, ba - by!
You say yeah.
G5(type 2)
D5
A
F♯
Ba - by, come on.
G5
D5
Ba - by, ba - by, ba - by, ba - by, ba - by, ba -
Full
B5
B
E5
yeah!
rake
1/2
1/4
*Lay back time slightly for one bar.


A5
E
G 1/2
E5(type 2)
Unh!
Now, come on, — ba - by.
Please.
H H
H H
H H
12fr.
E
A5
sl.
w/Rhy. Fill 1
Oh, ba - by, come on.
1/4
1/2
P
sl.
H H
Chorus
E5
A5
G5/A
Come on, ba - by, fin - ish what — you start - ed.
Ah.
H H
H H
Rhy. Fill 1
Gtr. II


E5
A
That ain't no way to treat the bro - ken - heart - ed.
Nnn,
H H
H H
E5(type 2)
D5/E
E5(type 2)
G5/A
wow wow
ah.
Come on ba - by, fin - ish what you start - ed.
Wooh!
A5
G5/A
G/A
A
A5 G5/A
D5/E
E5(type 2)
D5/E
G5/A
Gim-me!
Unh!
That ain't no way to treat the
sl.
sl.
⑥ open
G5/A E D5/E
E5(type 2)
D5/E
G5/A
A5
G5/A E5(type 2) A5
bro - ken - heart - ed.
Mm,
mm,
(Ba - by, come on.)

— ah. Take each step, ba - by, one — by one.

H H

⑥ open

A G5 E D5/E E5(type 2) D5/E E5(type 2) D5/E G5/A

— (Ba - by, come on.) — Yeah. — C'- mon.

1/4

A5 G/A A G/A E5(type 2) w/Rhy. Fill 2

(Ba-by, come on.) — I got the tools, — I'll sat - is - fy.

H H

Rhy. Fill 2

Gtr. II

sl. sl. sl. sl.

sl. sl. sl. sl.

A G5/A A5 A ⑥ 3fr. G 1/2 ⑥ open E w/Rhy. Fill 3

C' - mon ba - by. (Ba - by, come on.)— Wow——

sl.

G/A A Asus4 E5 (type 2)

wow.—— Yeah.— (Ba - by, come on.)—

H

sl.

⑤ open

A A A5 G5/A

w/Rhy. Fill 4

*Begin fade*

(Ba - by, come on.)—

1/4

sl.

Rhy. Fill 3
Gtr. II

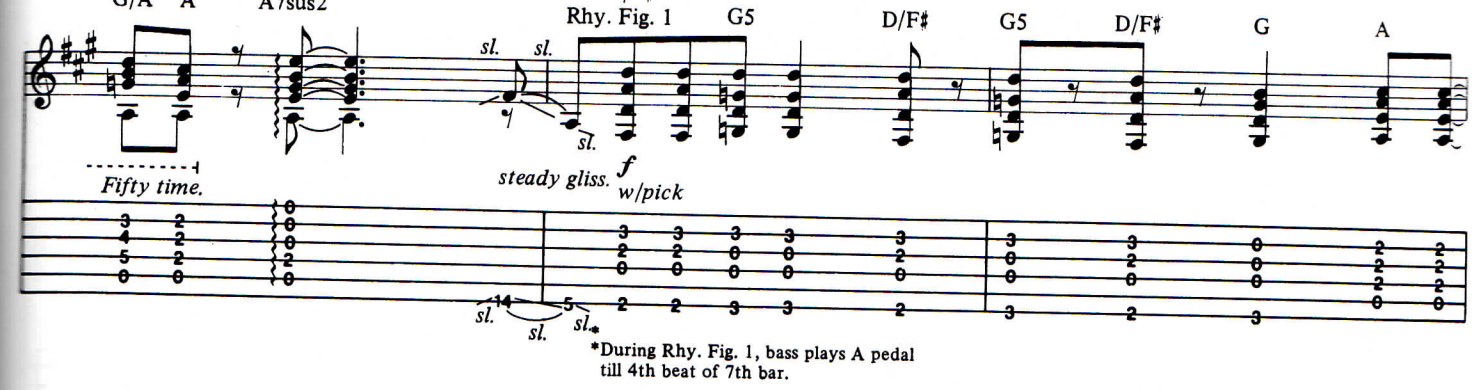
Rhy. Fill 4
Gtr. II

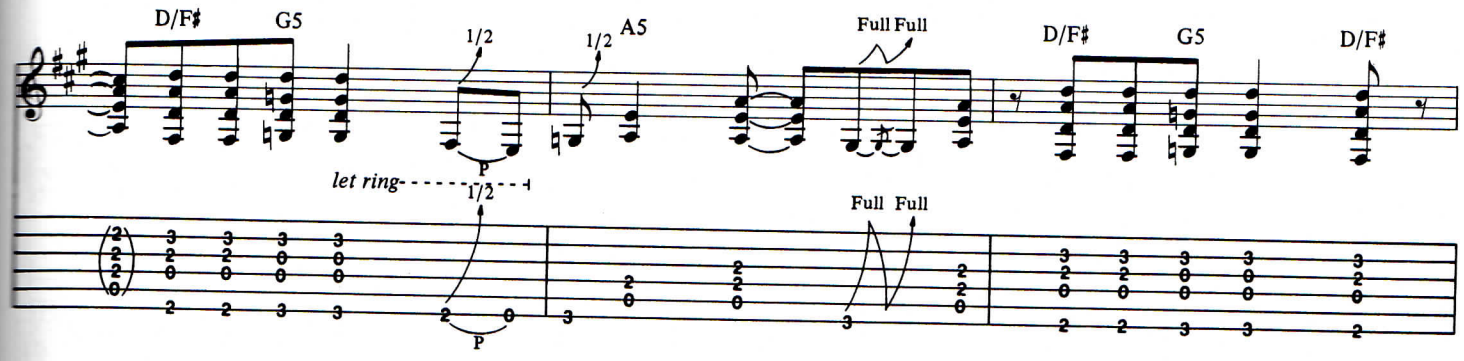

w/Rhy. Fill 5
(Ba - by, come on.)
So, c' - mon, ba - by.
(Ba - by, come on.)
1/2
sl.
A
G/A
A
w/Rhy. Fill 1(2nd half)
w/Rhy. Fill 4
So, c' - mon, ba - by.
Shout!
(Ba - by, come on.)
Now, come on.
(Ba - by, come on.)
Now, come on.
Now, come on.
(Ba - by, come on.)
6open 6 3fr.
E G
Fade out
E5(type 2)
1/4
trem. pick
Rhy. Fill 5
Gtr. II

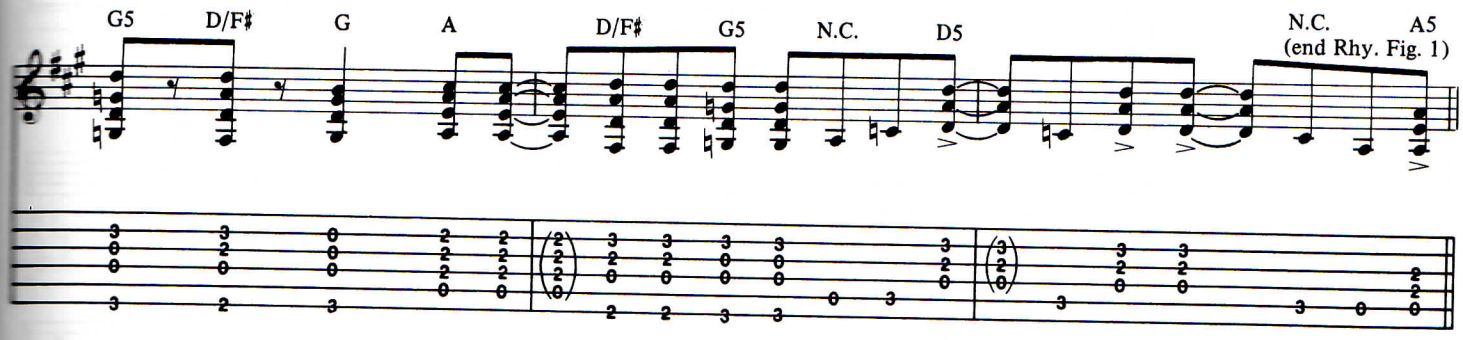
# Best Of Both Worlds

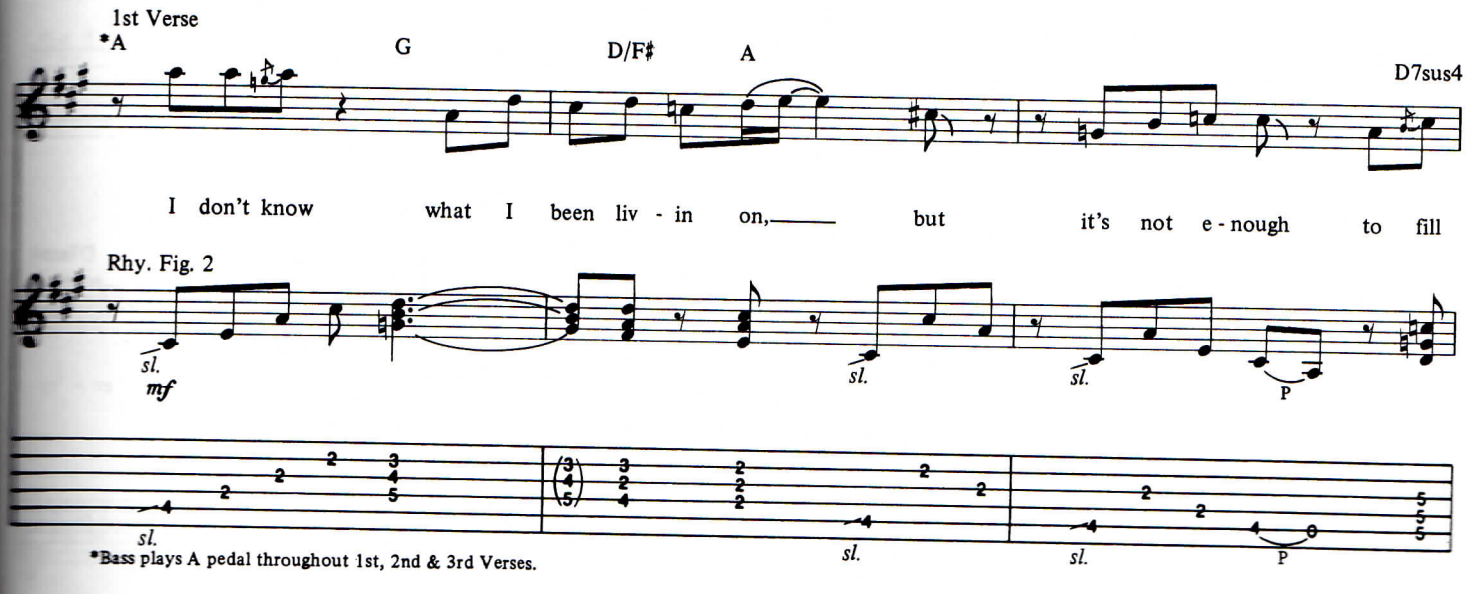
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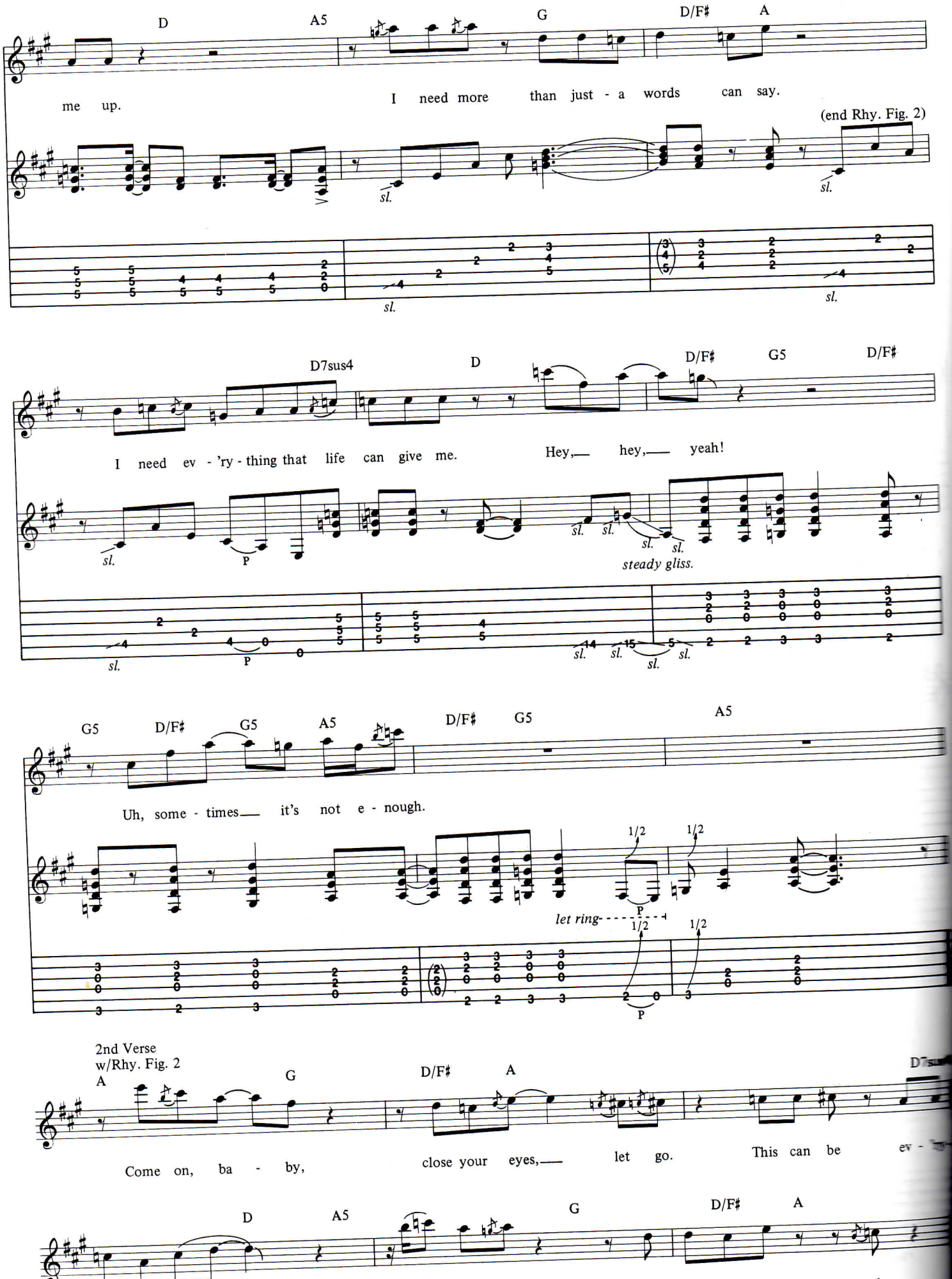



G/A
A
A7sus2
Rhy. Fig. 1
G5
D/F♯
G5
D/F♯
G
A
Fifty time.
steady gliss.
f
w/pick
sl.
14
5
*During Rhy. Fig. 1, bass plays A pedal till 4th beat of 7th bar.


D/F♯
G5
1/2
1/2
A5
Full Full
D/F♯
G5
D/F♯
let ring
P
1/2
Full Full

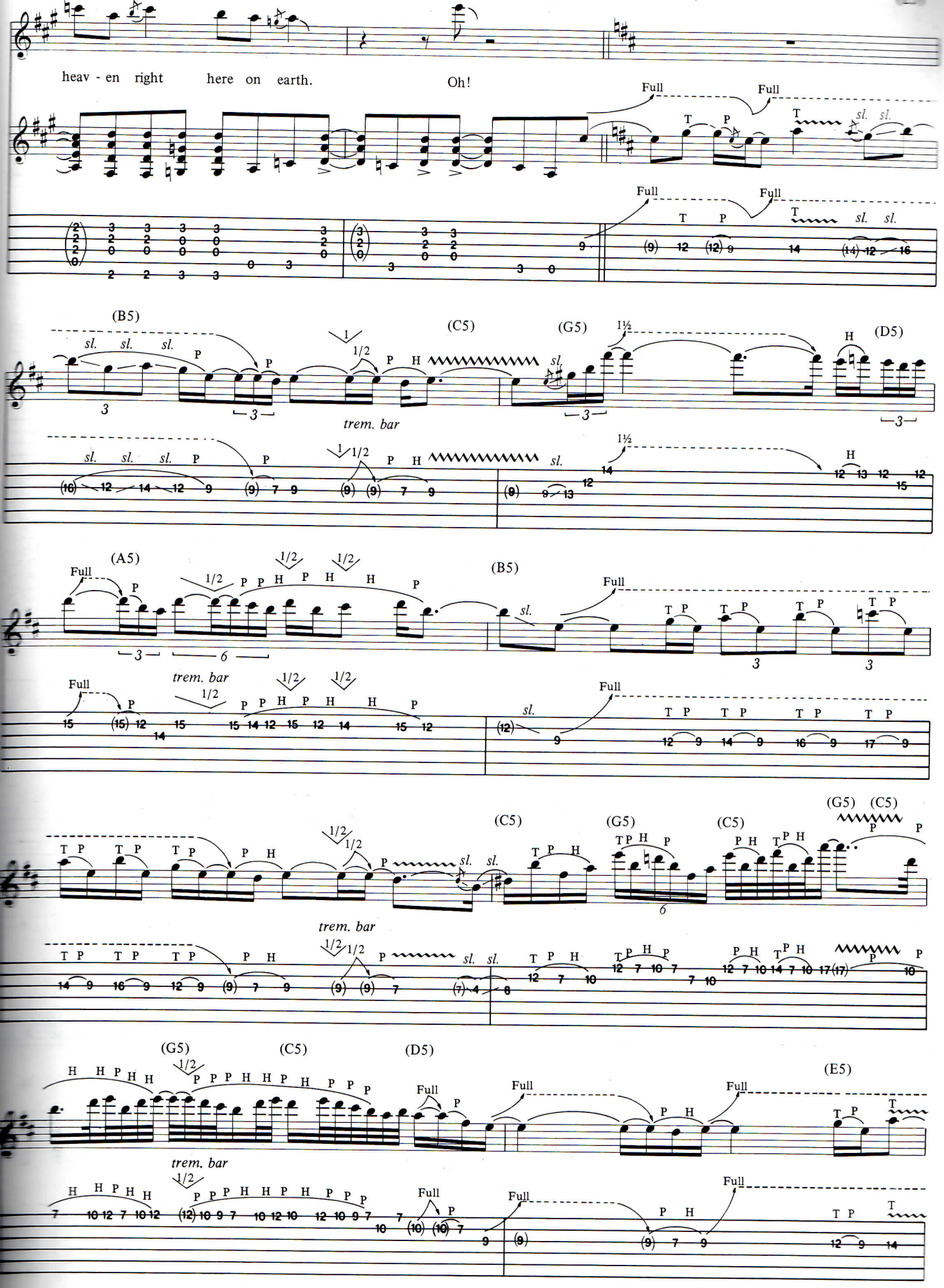

G5
D/F♯
G
A
D/F♯
G5
N.C.
D5
N.C.
A5
(end Rhy. Fig. 1)

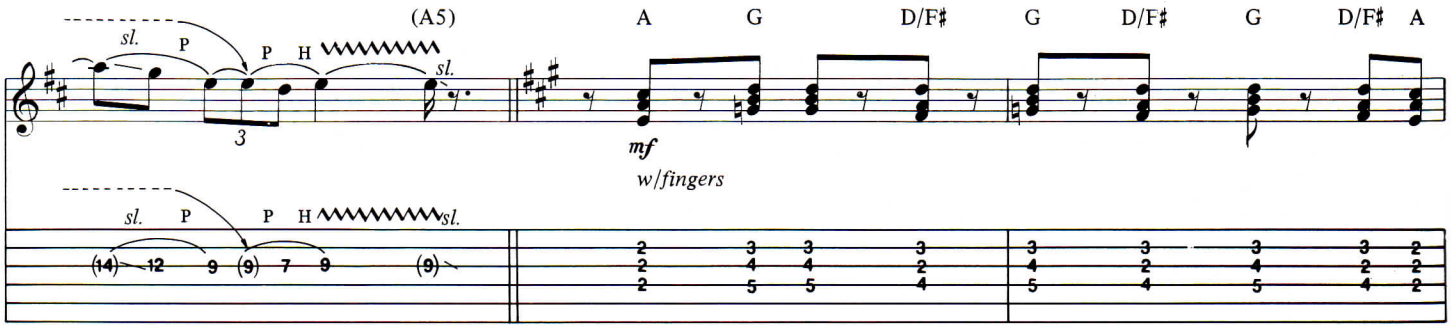

1st Verse
*A
G
D/F♯
A
D7sus4
I don't know what I been liv - in on, but it's not e - nough to fill
Rhy. Fig. 2
sl.
mf
P
*Bass plays A pedal throughout 1st, 2nd & 3rd Verses.

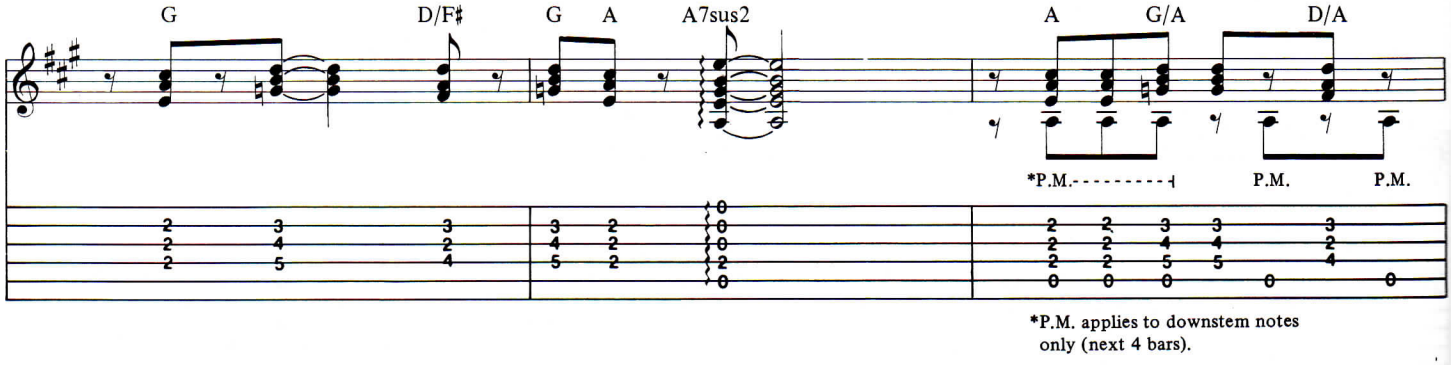

D
A5
G
D/F♯
A
me up.
I need more than just - a words can say.
(end Rhy. Fig. 2)
sl.
D7sus4
D
D/F♯
G5
D/F♯
I need ev - 'ry - thing that life can give me.
Hey,— hey,— yeah!
P
steady gliss.
G5
D/F♯
G5
A5
D/F♯
G5
A5
Uh, some - times— it's not e - nough.
1/2
let ring
2nd Verse
w/Rhy. Fig. 2
A
G
D/F♯
A
Come on, ba - by,
close your eyes,— let go.
This can be
D
A5
G
D/F♯
A


Gsus4 G Gsus4 G Fsus4 Fsus2 C/E Esus4
Let the mag - ic do the work for you. 'Cause hon - ey, some - thing reached
sl. P sl. sl.
P.M.
sl. P sl. sl.
N.C. Bsus4 B Dsus4 D Fmaj7
out and touched me. Now I know all I want. I want the
Harm. 1/2 3 sl. sl. sl.
trem. bar
Harm. 1/2 sl. sl. sl.
Chorus
w/Rhy. Fig. 1
D/F♯ G5 D/F♯ G5 D/F♯ G A D/F♯ G5 A5
best of both worlds. And hon - ey, I know what it's worth. If we could have the
D/F♯ G5 D/F♯ G5 D/F♯ G A D/F♯ G5 N.C. D5 N.C. A5
best of both worlds. I want heav-en right here on earth. Woo!
3rd Verse
w/Rhy. Fig. 2
A G D/F♯ A D7sus4 3
There's a pic - ture in a gal - ler - y, a, a fall - en an - gel, look a
D A5 G D/F♯ A
lot like you. We for - get where we come from some - times uh.

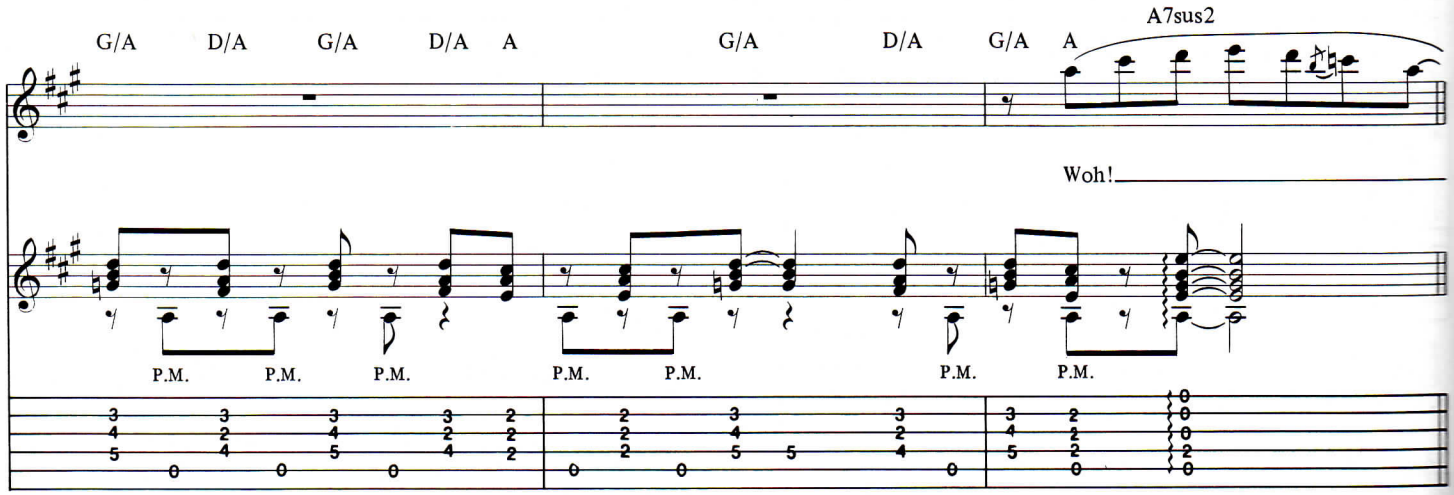

Pre-chorus
Gsus4 G Gsus4 G F Fsus4 Fsus2 C/E Esus4
I had a dream it was real - ly you. And some - thing reached
sl. P sl. P.M. sl. sl. sl.
E Bsus4 B G/D D Fmaj7 G G♯ A
out and touched me. Now I know all I want I want the
H sl. sl. sl.
Chorus
*D/F♯ G5 D/F♯ G5 D/F♯ G5 A D/F♯ G5
best of both worlds And hon - ey I know what it's worth.
sl. f sl. 1/2 P let ring 1/2 P
*During this Chorus, bass plays A pedal till 4th beat of 7th bar.
A5 D/F♯ G5 D/F♯ G5 D/F♯ G A
If we could have the best of both worlds I want
1/2 sl. sl. 1/2 sl. sl.

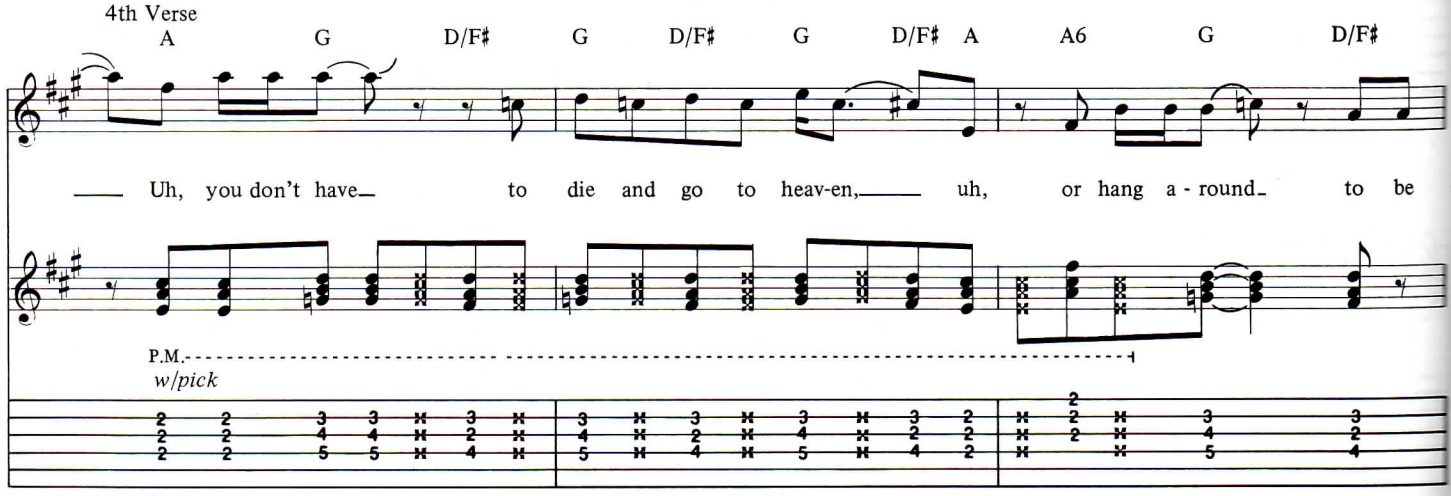

heav - en right here on earth. Oh!
Full
Full
T
P
sl.
(B5)
(C5)
(G5)
(D5)
trem. bar
(A5)
(E5)
1/2
1½
H




*P.M. applies to downstem notes only (next 4 bars).




born a - gain.
Just tune in to what this place has got to of - fer, 'cause
P.M.
sl.
H
Chorus
G D/F♯ G A A7sus2 *D/F♯ G5 D/F♯
we may nev - er be here a - gain. Ow! I want the best of
steady gliss. f
*Bass plays A pedal next 16 bars.
G5 D/F♯ G5 A5 D/F♯ G5 A5
both worlds. And hon - ey, I know what it's worth. Give me the
Full Full
1/2
let ring
P
D/F♯ G5 D/F♯ G5 D/F♯ G A D/F♯ G5
best of both worlds. I want heav - en right here on earth.

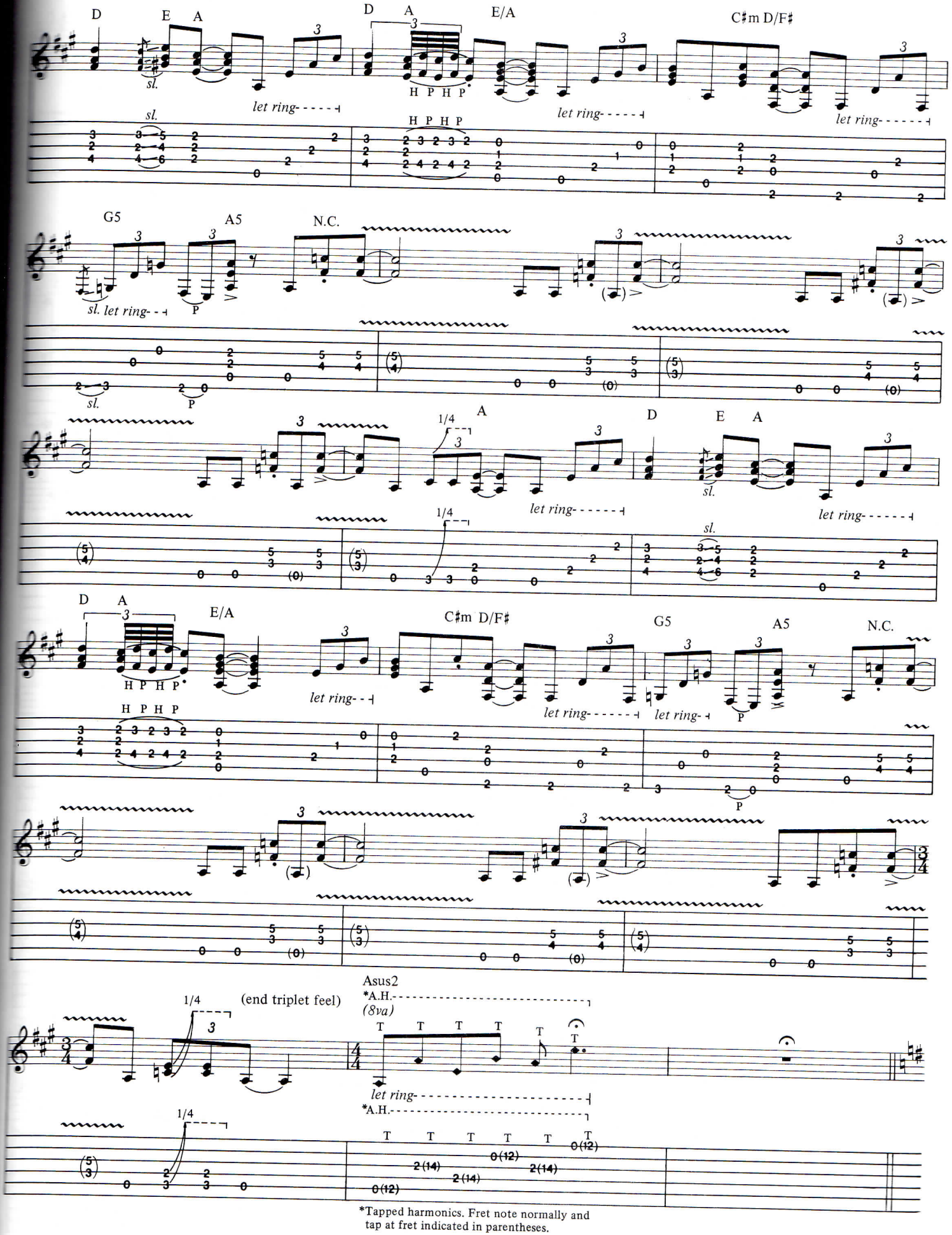

A5 D/F♯ G5 N.C. G5 D/F♯ G A
If we could have the best of both worlds. And ba - by
1/2
sl.
P P
D/F♯ G5 D/F♯ N.C.
I know what it's worth. We could have the
sl. sl.
T P H T P H T P H T P H
6 6
sl. sl.
T P H T P H T P H T P H
D/F♯ G5 N.C. G5 D/F♯ G A D/F♯ G5 N.C.
best of both worlds. I want heav - en right here on earth.
(Ooh,
sl.
P P
Outro
D/F♯ G5 N.C. G5 N.C. A5
Oh, yeah. Is it love?
ah.)
Full
T
P
TP
1/2


Uh!
sl.
T sl. P
P
G5 N.C. A5 D/F♯ G5 N.C. A5
Now will it ev - er be e - nough?
Woh!
1/2
Full
H
rit.
Free time
3
Woh!
Oh. Ooh.
Harm.
P.M.
trem. pick
Harm. (15ma)
*1
**
2½
trem. bar
vib. w/bar
*Depress bar before striking note.
**Depress bar and vib. simultaneously.

# 316

Music by Edward Van Halen, Alex Van Hale
Michael Anthony and Sammy Hag






*Tapped harmonics. Fret note normally and tap at fret indicated in parentheses.

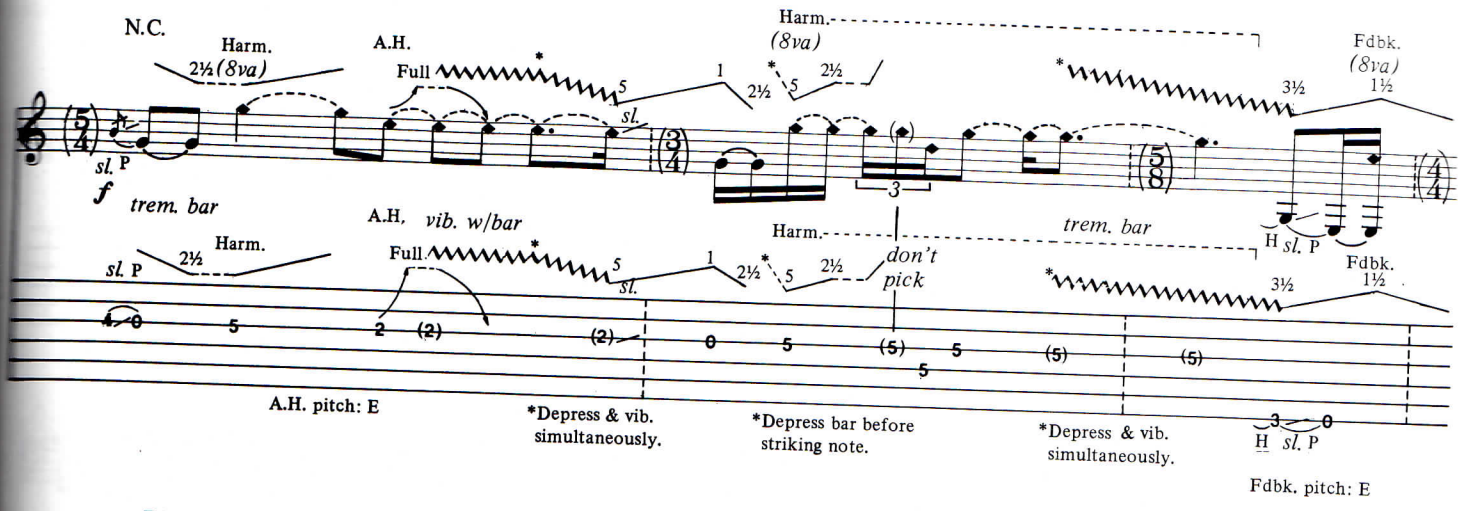

Faster ♩= 146
N.C.(E5)
*Ti = Tap both notes w/R.H. index finger;
L.H. = Slap & mute low stgs. w/ left hand;
Tp = Tap w/R.H. thumb.
(A)
(B)
(C)
(D)
(E5)
N.C.(E5)
(D5)
(E5)
(D5)
(E5)
*Slap w/R.H. thumb.
(D5)

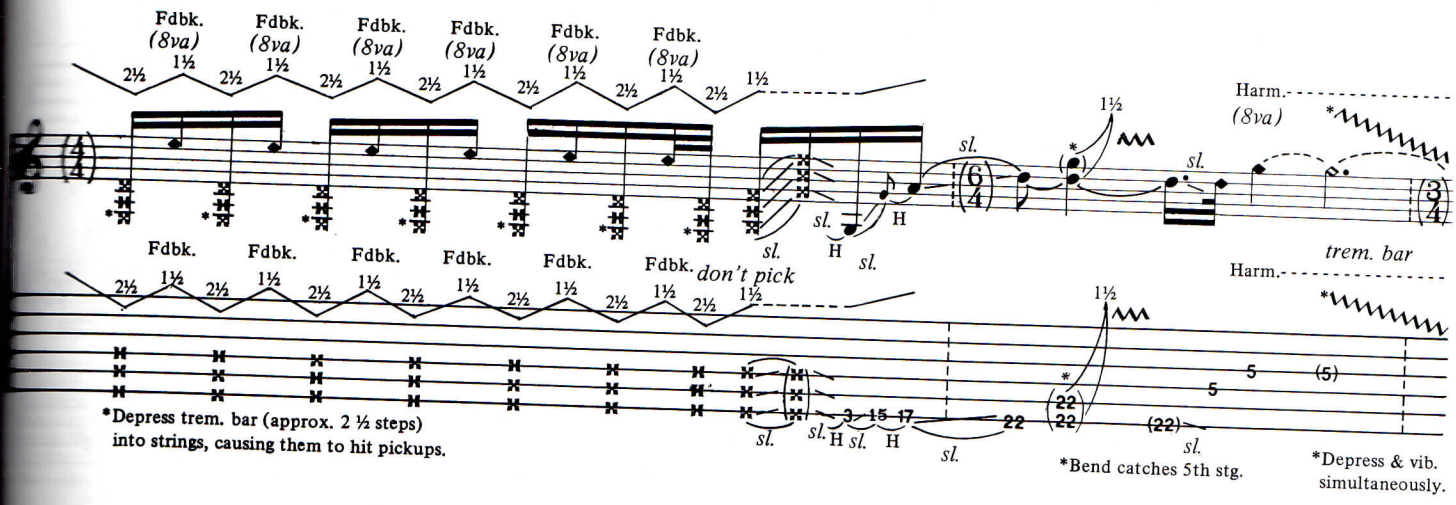

(C)
(E5)
(D5)
(B5)
A.H.
(A)
(G)
(A)
Full
sl.
(C)
(D)
(C)
1/2
(D)
(E)
rit.
1½
2

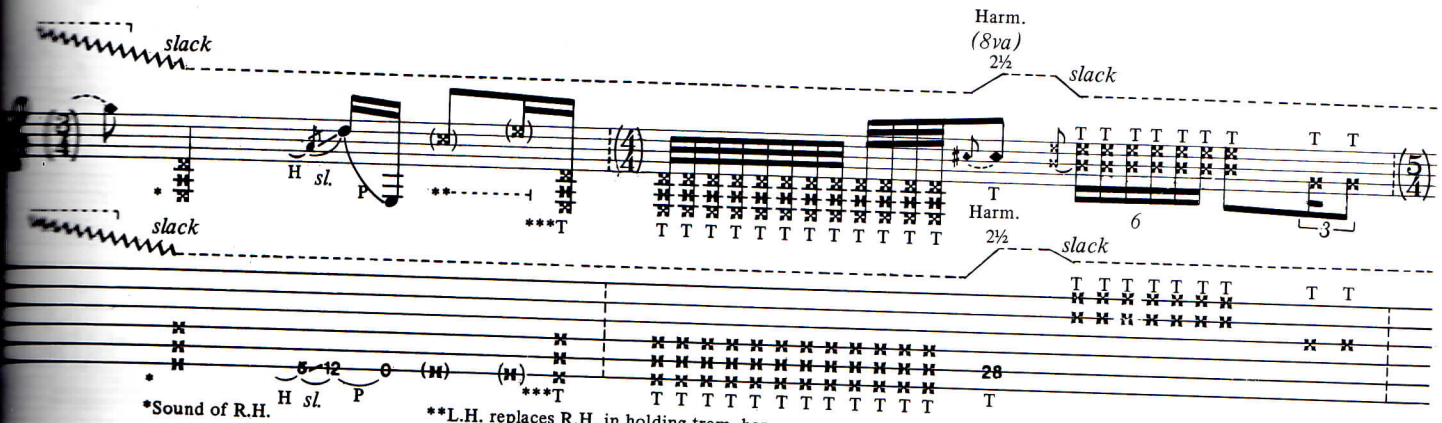

Freely ♩= ca. 132
(D)
(G)
(C)
Em
(Bsus4)
(B)
C
(F+)
(B♭+)
(B♭)
(Asus4)
(A)

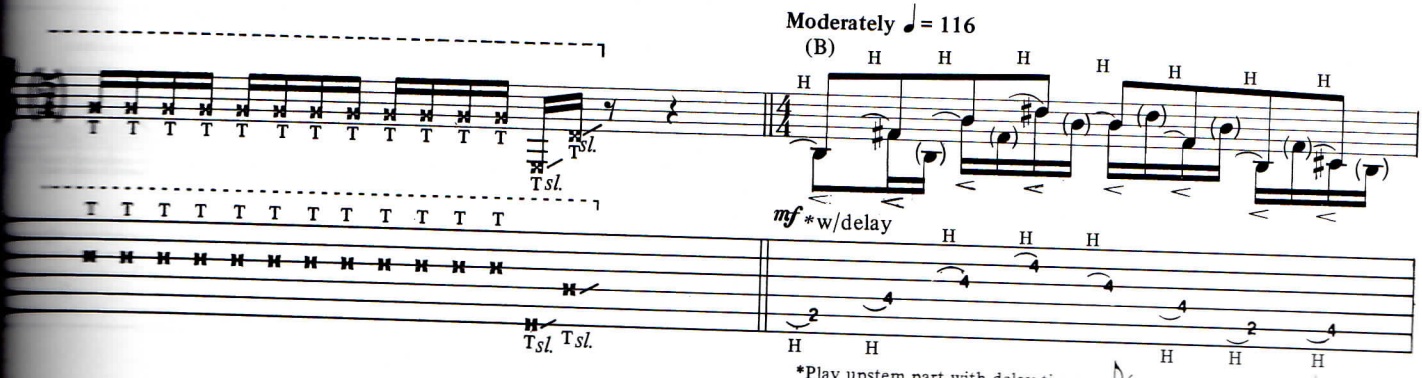

(D)
(G)
F♯sus4
(F♯)
(D)
(F♯m)
(C)
(Em)
(Bsus4)
(B)
rit.

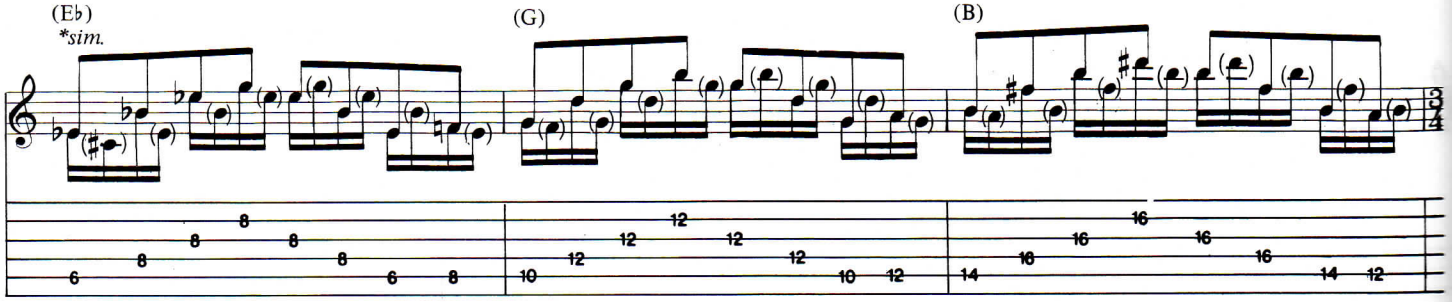

Slower ♩ = 108
(B7)
grad. accel.
Moderately ♩ = 120
*A.H.
(8va)
(Esus4)
rit.
let ring
*Tapped harmonics, as before.
Free time ♩ = ca. 72
Cmaj7/G
Fmaj7/C
Cmaj7
Bsus4
*w/delay
mf
trem. bar
*Single repeat delay time = approx. 388 msec.
N.C.
**Vol. knob swell.
Harm.
(8va)
Harm.
*Mute lower stgs. w/R.H. palm and pluck w/L.H. thumb by reaching over top of neck.
C5
E5
B5 C5
B5
sl.


N.C.
Harm.
2½(8va)
A.H.
Full
sl.
P
f
trem. bar
A.H. vib. w/bar
Harm.
(8va)
don't pick
trem. bar
Fdbk.
(8va)
H sl. P
A.H. pitch: E
*Depress & vib. simultaneously.
*Depress bar before striking note.
*Depress & vib. simultaneously.
Fdbk. pitch: E


Fdbk.
(8va)
don't pick
Harm.
trem. bar
*Depress trem. bar (approx. 2 ½ steps) into strings, causing them to hit pickups.
*Bend catches 5th stg.
*Depress & vib. simultaneously.


slack
Harm.
(8va)
*Sound of R.H. touching stgs.
**L.H. replaces R.H. in holding trem. bar down. Sounds result from hands touching stg. during switch.
***Tap w/pick over pickups while L.H. holds bar down & mutes stgs. (next 2 bars).


Moderately ♩= 116
(B)
mf *w/delay
*Play upstem part with delay time = ♪. (approx. 388 msec. at ♩= 116). Downstem part shows resulting sound, with echoes in parentheses.




*Play all (upstem) notes as L.H. hammer-ons with vol. swells (till double bar).





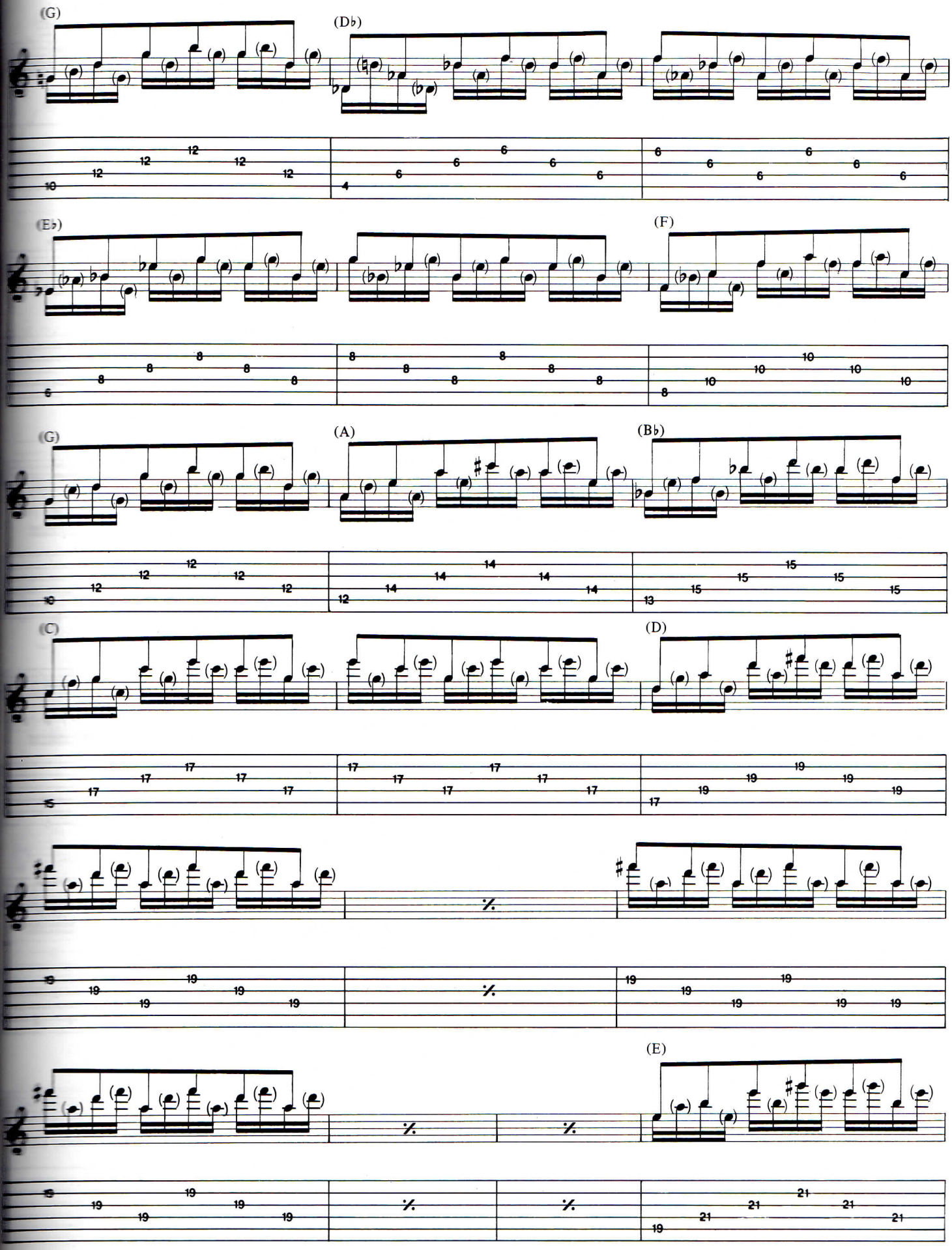


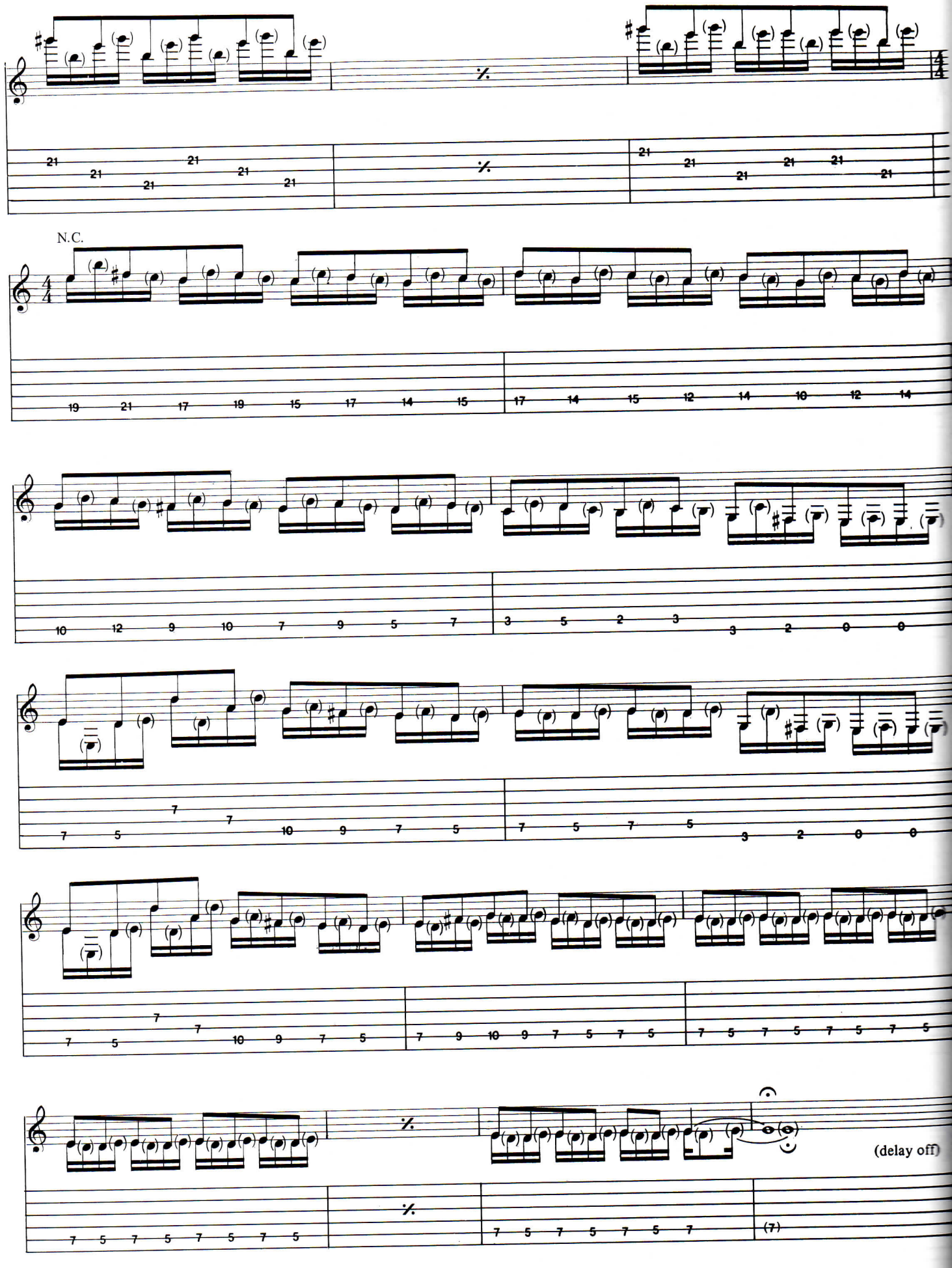









(G)
(D♭)
(E♭)
(F)
(G)
(A)
(B♭)
(C)
(D)
(E)

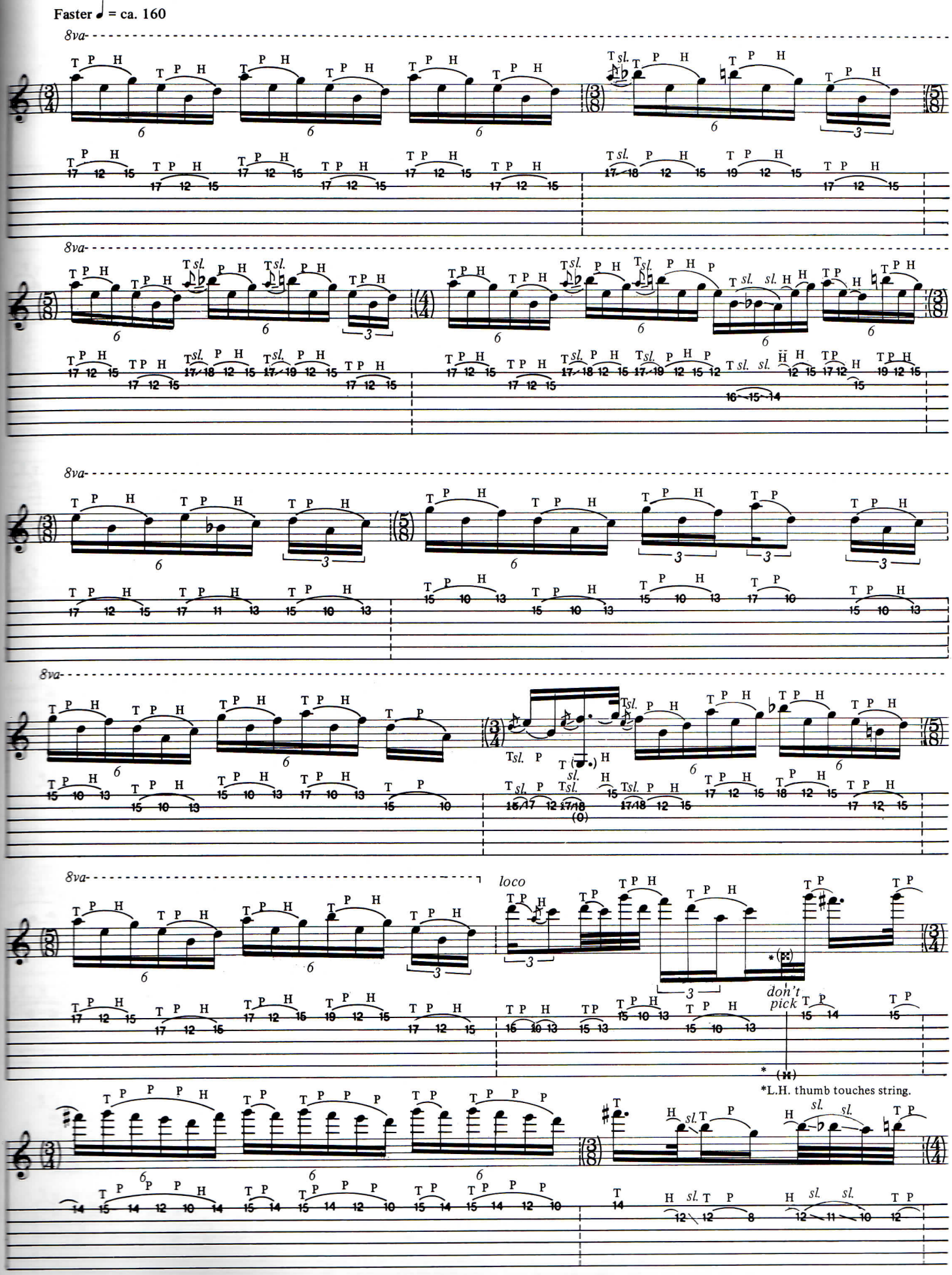

N.C.
(delay off)


Free time ♩ = ca. 84
A.H. (8va)
Harm. (8va)
slack
trem. bar
sl.
H
P
A.H. pitch: B
Harm.
A.H. (15ma)
Full
sim.
don't pick
*Depress bar before striking note.
**Depress & vib.simultaneously.
*Depress bar four steps and relase to 2½ steps below normal pitch (next 2 bars).
A.H. pitch: E
(Drums in)
pick slide
*Vib. causes notes to sound.
(Bass gtr. in)
N.C.
P.M.
A.H. pitch: F♯
A.H. pitches: C♯ C♯ G


(Drums & Bass gtr. out)
Faster ♩ = ca. 132
A.H. (15ma)
A.H. (15ma)
Full
A.H. pitches: G G
A.H. (8va)
A.H. (8va)
A.H. pitches: E E


8va
trem. bar
rake
loco
Full
Slower ♩ = ca. 92
Faster ♩ = ca. 132
hold bend


Slower ♩ = ca. 82
(Drums & Bass gtr. in)
*Hammer w/L.H. thumb.
A5
G5
D
Dsus4
D
N.C.
Fdbk.
(8va)
A.H.
A.H. pitches: D D D A D A
Fdbk. pitch: A
trem. bar
accel.
Full
sl.


Faster ♩ = ca. 160
8va
loco
don't pick
*L.H. thumb touches string.




trem. bar
don't pick
A.H. (15ma)
Full
A.H. pitch: C♯
*Depress & vib. simultaneously.
Slower ♩ = ca. 120
8va
trem. pick
accel.


8va
Full
1/2
loco
sl.
Full
1/2
sl.
Faster ♩= ca. 160
A.H.
(15ma)
Full
A.H.
(15ma)
Full
A.H.
A.H.
A.H. pitches: G
Full
don't pick
Slower ♩= ca. 132


*A.H.
(8va)
*A.H.
*Tapped harmonic
(C♯m)
accel.
(A)
(A°7)
(B)
(E)
(C)
(Csus2)
(D)
(Dsus2)


(E)
(E7) (E°7) (Am) (E) (E7) (E°7) (Am) (E)
(D7) (D°7) (Gm) (D) (C7) (C°7) (Fm) (C)
Slower ♩ = ca. 122
Play 7 times
(B) (Em)
*Grad. accel. 5th time till end.
(B) (Em) (B) *sim.
*Chords sim. (next 3 bars).
(Em)
sl.
don't pick

# You Really Got Me

Words and Music by
Ray Davies

Tune down 1/2 step:
⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock ♩= 140



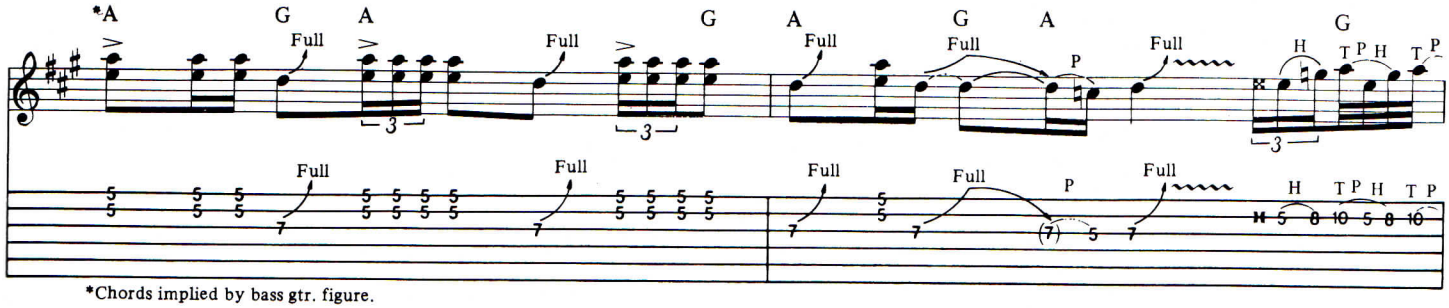

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B5
so I can't sleep at night.
Girl, you real - ly
(Girl,
A.H. (15ma) 1/2
Full 1/2 1/2
H
P.M.
A.H. pitches: F♯ F♯ B C♯ F♯ G♯ G♮ H A
got me now, you got me so I don't know where I'm go - in', yeah.
D5 D♯5
Oh oh
sl.
E5 D5 E5 D5 E5 D5 E5 D5 E5 D5 E5 D5
yeah, you real - ly got me now, you got me so I can't sleep at night!
yeah.)
(You
f
P.M.
E D5 E D E D E
Oh! Oh!
real - ly got me. You real - ly got me. You real - ly got me.)
1/2
1½

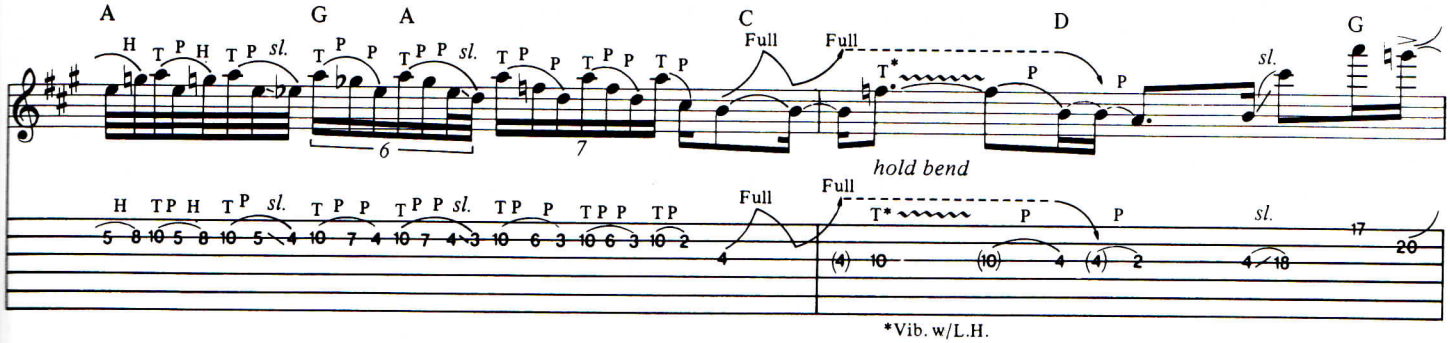

D5
2nd Verse
A5
Please,
don't
pick slides
mf light P.M.
sl.
let me be, I on - ly wan - na be by your side.
A.H. (15ma)
1½
H P sl.
3
Full
rake
P.M.
A.H.
A.H. pitch: G♯
Please, don't ev - er let me be, I on - ly wan - na be by your side,
rake (trill)
B5
ah!
Girl, you real - ly got me now, you got me
(Girl,
*Continue trill while tapping & sliding above with pick hand. All on 2nd stg.
**Tap 1st & 2nd stgs.


D5 D♯5 E5 D5 E5 D5
so I don't know what I'm do - in', yeah. Oh yeah, you real - ly
oh yeah.)
sl. P.M. sl. sl. f sl.
E D E D E D E D E D E D
got me now, got me so I can't sleep at night! Ah!
(You real - ly got me. You
sl. sl. sl.
E E D E
Oh!
real - ly got me. You real - ly got me.)
Harm. (8va)
Harm.
sl. sl. sl. sl. sl.
D5
(Spoken:) Oh, no, no, ah!
steady gliss. Full
w/Flanger
pick slide Full

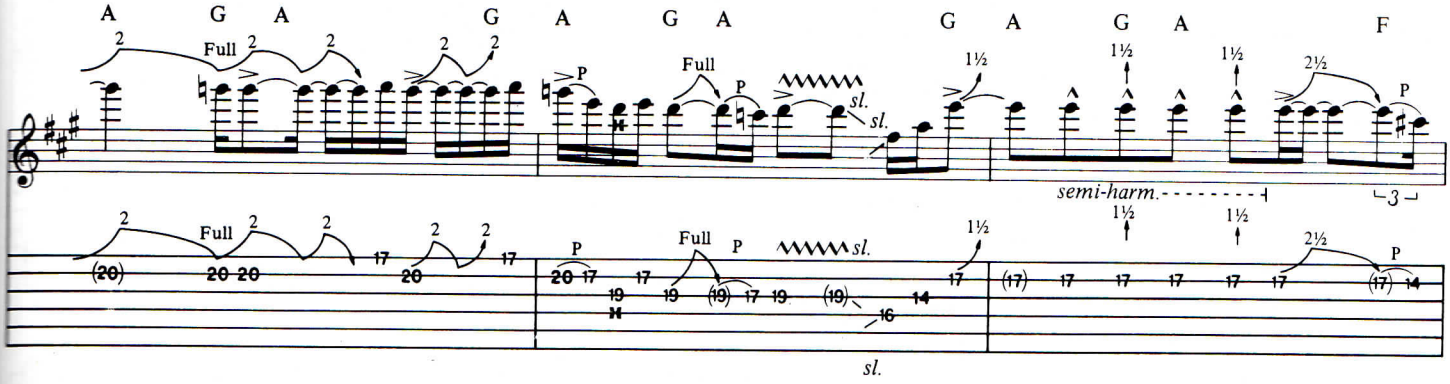
Guitar solo

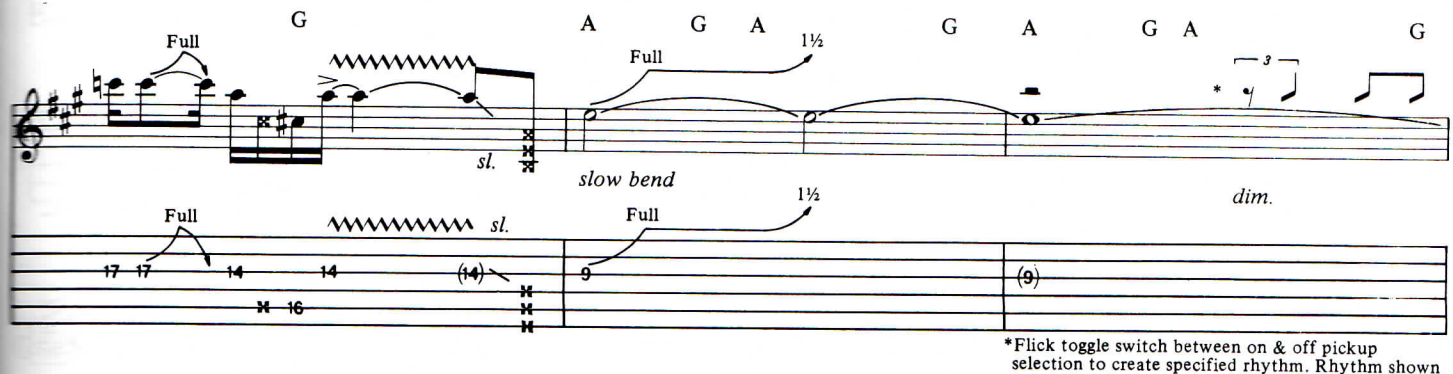



*Chords implied by bass gtr. figure.

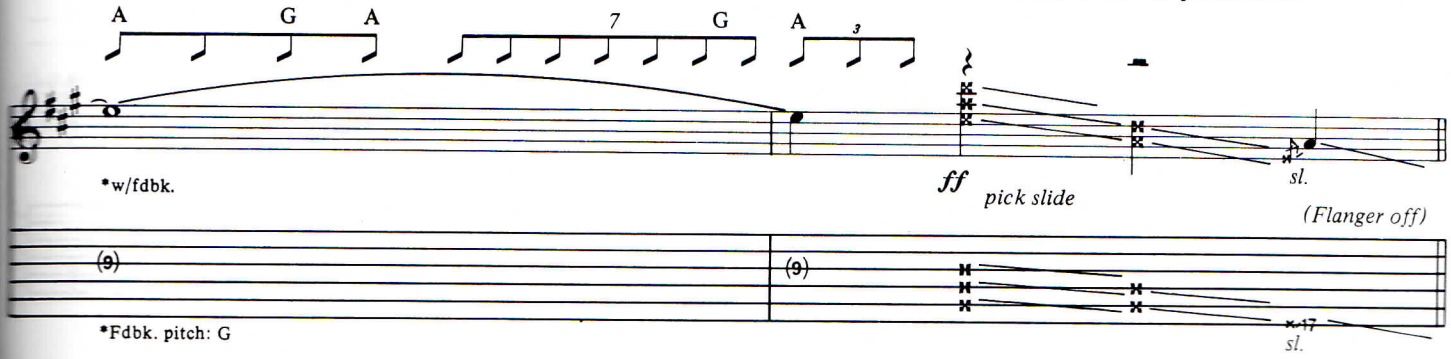



*Vib. w/L.H.




*Flick toggle switch between on & off pickup selection to create specified rhythm. Rhythm shown is only for the "on" position sound.




*Fdbk. pitch: G


N.C. (Gtr. & bass tacet)
Vocal effects
(Sighed) Ah.
(Groaned) Ah.
(Gasped) Ah, ah, ah, ah.
Ah.
Ah.
Ah, ah.
3rd Verse
w/ad lib vocal effects (sim.)
N.C.
(Sighed) Ah.
(Percussively) Chu, chu, chu, chu, chu, ch, ch.
Girl, you real - ly got me now, you got me
so I don't know what I'm do - in'.
Ah.
Girl, you real - ly
mf
sl.
*Snap stgs. Hook stg, on attack, pull away from neck slightly and release allowing stg. to ricochet against fretboard.
got me now, (Whispered) you got me so I can't sleep at night!
steady gliss
ff
pick slide
sl.
B5 A5 B5 A5 B5 A5 B5 A5 B5 A5 B5 A5
Girl, you real - ly got me now, you got me so I don't know where I'm go - in',
(Girl,


B5 A5 B5 D5 D♯5 E5 D5 E5 D5 E D E D
— yeah. Oh oh yeah, you real - ly got me now, got me
yeah.)
sl.
E D E D E D E D E D E D
so I can't sleep at night! (You real - ly got me. You real - ly got me. Oh! You
Harm.
1½
E D E E7♯9
real - ly got me!) Oh! Oh! Oh!
rit.
Free time
N.C.
Full
P
H P
5
Fdbk.
E5
7:8
Fdbk, 1½
Fdbk. pitch: F♯

# Cabo Wabo

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen




w/Rhy. Fig. 1
Dsus4
D
E5
(Band in)
A5
D/A
E5
A5
Ah!
(end Rhy. Fig. 1A)
H P.M.
H
2nd Verse
w/Rhy. Fig. 1
E5
A5
D/A
E5
There's a sleep - y town_ that's south of the bor - der._ If you go there once, you'll be there twice._
w/Rhy. Fig. 1A (1st 2 bars only)
A5
D/A
E5
A5
D/A
Lots of pret - ty girls_____ com - in' by the doz - ens. Whoo!
Pre-chorus
A5 D5 A5 D5 A5 B
E5/A
E5
The white sand sure makes a tan look nice._____ We crash on the beach.
(Whoo,_____ whoo,_
(end Rhy. Fig. 1B) Rhy. Fig. 2
Rhy. Fig. 1B
H P.M.
H
E/G♯
A5
B5
N.C.
B
You know_ I wan-na_____ make love_ in the sea._____
whoo,_ whoo,_ whoo,_
H H H
H H H


E5/A
E/G♯
A5
B
We got - ta try a lit - tle dance, so Ca - bo Wa - bo. It's al - right by me.
whoo,
whoo,
whoo.)
Chorus
E
D
A
C5
G
Come on! Let me take you down.
(end Rhy. Fig. 2)
Rhy. Fig. 3
sl.
H
E
D
Asus2
E
D
A
I will show you all a - round.
Let me take you down,
(Down in Ca - bo.)
P.M.
C5
E
D
Asus2
face down in Ca - bo. Kiss - in' the ground.
(end Rhy. Fig. 3)

3rd Verse
w/Rhy. Fig. 1

E5 A5 D/A E5

Land's_end, you'd have to see it. Ain't no pic-ture ev-er say it

A5 D/A

No, whoa.

w/Rhy. Fig. 1A (1st 2 bars only)

E5 A5 D/A

Walk-in' the streets do-ing that ole_ Ca-bo Wa-bo._Ha!

w/Rhy. Fig. 1B

E5 A5 D5 A5 D5 B

Pre-chorus
w/Rhy. Fig. 2

E5 A

Place comes to life ev-'ry night. No! I wan-na crash on the beach.

(Whoo,

whoo,_

E/G♯ A5 B5 N.C. B

You know_ I wan-na make love_ in the sea.

whoo,_ whoo,_ whoo,_

E5/A E/G♯ A5 B

Yeah. It's al-right_ there. We don't have to chase_ it. Fits par-a-dise_ to a T.

whoo,_ whoo,_ whoo.)_

Chorus
w/Rhy. Fig. 3

E D A C5 G

Whoo! Come on! Let me take_ you down.

w/Rhy. Fill 1

E D Asus2

I will show_ you all a-round._

(Resume Rhy. Fig. 3)

E D A

Let me take_ you down,_

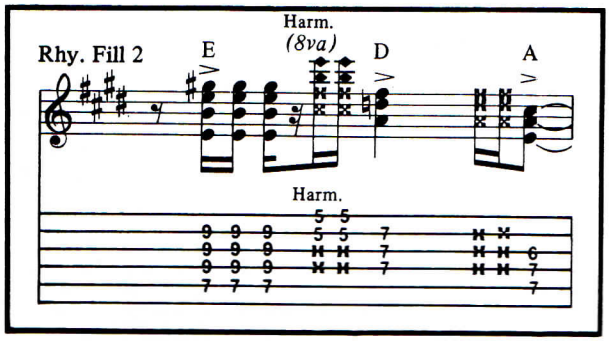
(Down in Ca-bo.)

(Resume Rhy. Fig. 3)

C5 G E D Asus2

face down in Ca-bo. Kiss-in' the ground._




Guitar solo
B5
Esus2
Dsus2
Gtr. I
8va
Full
loco
1½
w/Wah (as filter and boost) and echo. Harmonizer brought in sparingly.
hold bend
trem. bar
Gtr. II (12-stg.elec.)
sl.
let ring
Esus2
Csus2
Dsus2
Fdbk. (8va)
H P
Harm.
A.H. (15ma)
rake
(grad. ascent)
A.H. pitch: E
sim.


Esus2
8va
Gsus2
Asus2
Dsus2
trem. bar
sl.
H
P
Full
Dsus2
Esus2
loco
A.H.
(8va)
hold bend
trem. bar
*Articulated w/trem. bar
(don't pick).
Csus2
Dsus2
Esus2
8va
Dsus2
trem. bar
(trem. pick)
Full
sl.
H


Esus2
Gsus2
Asus2
Fsus2
Gsus2
Am7
D
Bm
Fmaj7
G
8va
Full
sl.
*Sustained w/Fdbk.
P.M.
Bridge
Csus2
G/B
Csus2
G/B D
Dsus4
G5
(Both gtrs.)
Wah.
Gsus2
Asus2
Hey!
Wah!
let ring
(C)
(D)
(F♯o)
(G)
(Cmaj7)
slight P.M.
Gtr. I D
Gtr. II
(Band tacet)
Gtr. I
H
*Muted stgs. (allow random harmonics to sound).

w/Rhy. Fig. 1

E5 A5 D/A E5 A5 D/A

4th Verse
w/Rhy. Fig. 1A
E5

We drink_ Mes - cal _____

A5 D/A E5 Dsus4 D

right from_ the bot - tle._ Salt shak - er, lit - tle lick a lime,_ ah.

w/Rhy. Fig. 1 (1st 2 bars only)

E5 (Band in) A5 D/A E5

w/Rhy. Fig. 1B

Throw - in' down,_ down, try'n' to reach_ the bot - tom _____ where the gua - ve worm,_ well, he's

A5 D5 A5 D5 A5 B

Pre-chorus
w/Rhy. Fig. 2

E5/A E/G♯

mine, all_ mine._ Ha ha. Come on, crash on the beach. You know_ I wan - na _____

A5 B5 N.C. A E5/A

(Whoo, _____ whoo,_ whoo,-

— make love_ in the sea. _____ Whoo! Go try a lit - tle dance,

— whoo._ whoo,_ whoo,-

E/G♯ A5 B

Whoo,_

So Ca - bo Wa - bo. _____ It's all_ right by _____ me.

Chorus
w/Rhy. Fig. 3

whoo,_ whoo.)_

w/Rhy. Fill 1

E D A C5 G E Asus2

Let me take_ you down. _____ I will show _____ you all a -

(Resume Rhy. Fig. 3)

E D A C5 G

round. Let me take_ you down, _____ face down in Ca -

(Down in Ca - bo.)

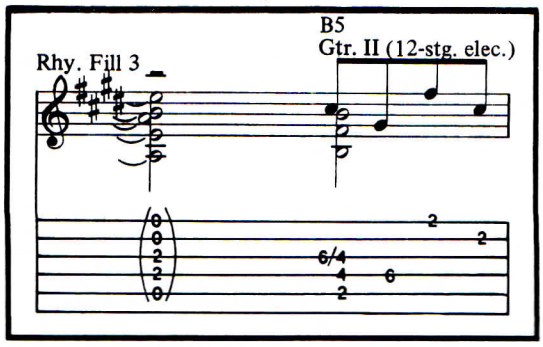
w/Rhy. Fill 3

E D Asus2 B5

bo. Kiss - in' the ground. _____

B5
Gtr. II (12-stg. elec.)

Rhy. Fill 3




Outro
Esus2
Dsus2
Esus2
Csus2
Dsus2
Whoo. C'-mon.
Face
sl.
let ring- - - - - - - - - - - - - - - - - - sim.
Esus2
Dsus2
Asus2
Gsus2
Asus2
down,
(Face down.)
down in Ca - bo.
Take me down,
Esus2
Dsus2
Esus2
Csus2
Dsus2
(Take me down.)
down in Ca - bo.
Uh! Face
Esus2
Dsus2
Asus2
Gsus2
Asus2
down,
(Face down.)
down in Ca - bo.
Do-in' the Ca-bo Wa - bo.
Ow!
Take me down,


Esus2
Dsus2
Esus2
Csus2
Dsus2
(Take me down.)
down in Ca - bo.
Whoo!
Come on,
get it, get it!
sl.
H
Esus2
Dsus2
Asus2
Gsus2
Asus2
Oh!
Ah - ha!
Whoo-hoo!
Ow!
C'-mon!
Begin fade
Esus2
Dsus2
Esus2
Csus2
Dsus2
Esus2
Dsus2
Asus2
Gsus2
Asus2
Fade out

# Won't Get Fooled Again

Words and Music by
Pete Townshend




G5
D
1. Are we
pick slide
sl.
steady gliss.
sl.
1st. 2nd Verses
A5
D
A5
D
A5
fight - ing in the streets
with our chil - dren at our feet.
And the
2. See additional lyrics.
Rhy. Fig. 1
2
2
D
A N.C.
E5
G5
mor - als they all wor - ship will be gone.
And the
(end Rhy. Fig. 1)
sl.
let ring
1/2
1/2
let ring
P.M.
sl.
w/Rhy. Fig. 1
A5
D
A5
D
A5
men who spurred us on
said our judg - ment was all wrong.
We de - cide
D
A N.C.
E5
G5
and let the shot - gun sing the song.
Woo!
Well, I


Chorus
D A D A D A D A
tip my hat to the new con-sti-tu tion. Take a bow for the new rev-o-lu-tion.
P.M.
2
2
To Coda
D A D A G
Smile and a-gree at change all a-round. I pick up my gui-tar and play,
P.M. P.M.
let ring
sl.
sl.
(E) G (E) G
just like yes-ter-day, and I
sl.
sl.
D5 Dsus4 D
get on my knees and pray, say what, we
pick.
slide


A
D
A
G5
D
don't get fooled_ a - gain.___ Oh no!
P.M.
pick slide
sl.
sl.
A
D
D.S. al Coda
2. Well,___ there's
H
H
H
H
H
H
H
H
Coda
G5
(E)
G5
pick up my gui - tar and play,___ just like yes - ter - day.___
Harm.
Harm.
H
Harm.
Harm.
H
sl.
P
sl.
P
(E)
G5
D
Dsus4
___ Lord, I get on my knees and pray,___
pick scrape
Full
sl.
P
Full
sl.
P
P.M.


D5
(D7)
hey, we don't get fooled a - gain,
P.M.
sl.
sl.
sl.
sl.
A5
D5
A
Ooh! Don't get fooled a - gain, no no.
pick slide
sl.
sl.
(G)
D
A
D
H
H
H P
H
H
H P
A5
D
H P
Guitar solo
N.C.
Full
Full
Full
Full
Full
Full
Full
Full
H P
P
Full
Full
T P
T P
T P
T P
T P
P H
7:2
P
Full
Full
T P
T P
T P
T P
T P
P H


Full
P
H
1/2
sl.
Bridge
B5
I'll move my - self and my
E
fam - 'ly a - side
if we hap - pen to be left half a - live. I'll
P.M.


A
B5
get on my knees and smile at the sky, 'cause you know that the hyp-no-tized
Harm.
Harm.
(8va)
Harm.
Harm.
B5
1.2.3.
A5
E5
B5
nev - er lie.
pick slides
Play 4 times
4.
A5
E5
A5
G5
D
A5
Interlude
N.C.(A5)
sim.
mp
pick w/fingers


cresc.
sl.
w/pick
sl.
A
G
D
A
G5
D5
A5
Yeah!
f
P.M.
pick slide
sl.
P.M.
sl.




*Additional Lyrics*

2. Well, there's nothing in the streets
Look any different to me,
And the slogans are a phase out of time.
Well a parting on the left
Is now a parting on the right.
And beards have all grown longer overnight. *(To Chorus)*

# Jump

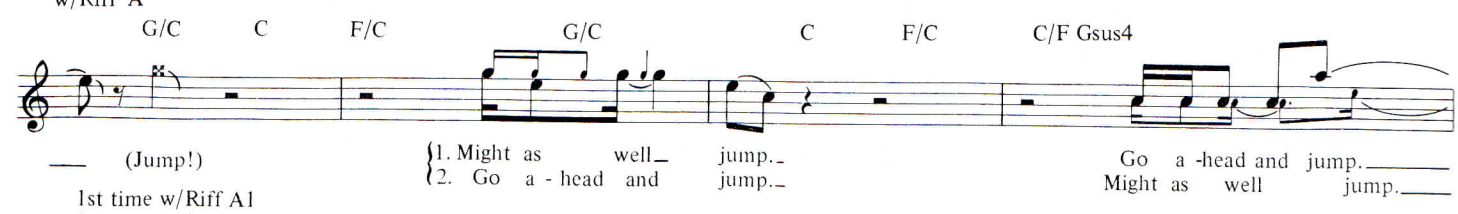
Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and David Lee Roth




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(1st,) 2nd Verses
w/Riff A (2 times)
G/C C F/C G/C C F/C C/F Gsus4
— ba - by, just_ how you__ feel.__ You got to
are you?_ Who said that? Ba - by, how_ you been?_ You say you don't
G/C C F/C G/C C F/C C/F Gsus4
roll_____ with the punch-es to get to what's real.__ Ah, can't you
know,_____ you won't_ know_ un-til you be - gin.__ So, can't you
Pre-chorus
N.C.(Am)
(F) (C/E) (Dm)
see me stand - in' here? I got my back a - gainst the rec - ord ma - chine._____
Gtr. II
sl.
slight vib. w/bar
P.M.----------
sl.
(F) (C/E) (Dm)
I ain't the worst that you've seen._____ Ah, can't you see what I mean?_
slight vib. w/bar
P.M.---------- P.M.---------- P.M.----
sl.
sl.
(F) (C/E) (G)
Ah, might as well_ jump.__
sl.
(Gtr. II out)
slight vib. bar
P.M.----------
sl.

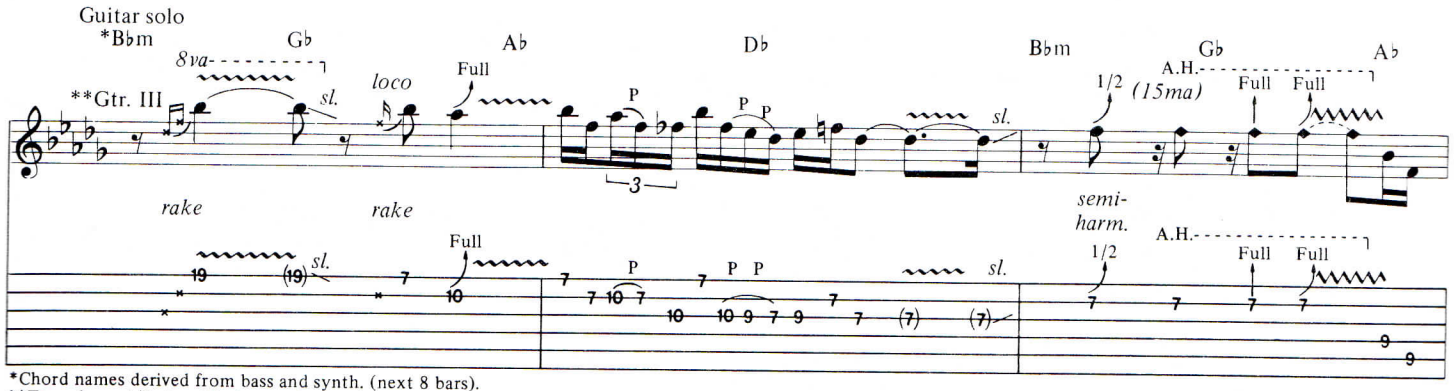
w/Riff A




1st time w/Riff A1
2nd time w/Riff A

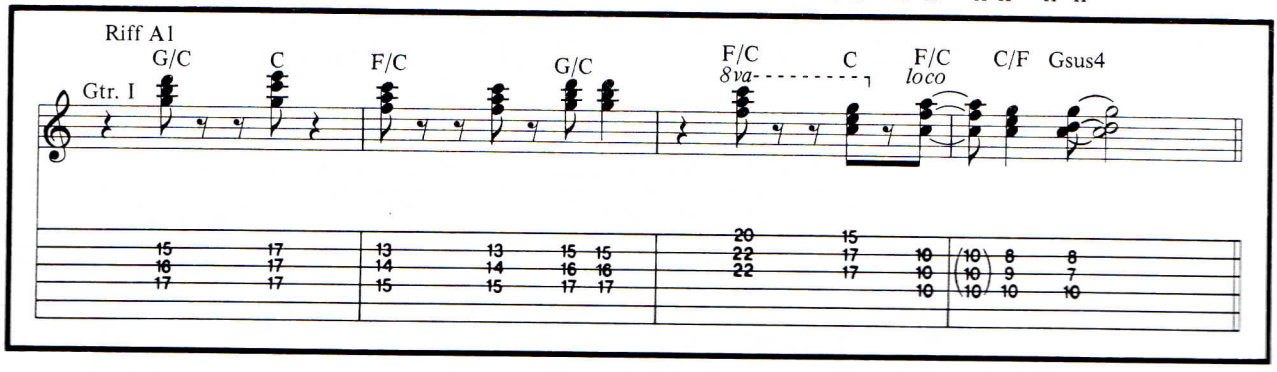



Guitar solo




*Chord names derived from bass and synth. (next 8 bars).
**Tune down 1/2 step. Music sounds as written.




Synth. solo
Gtr. C5
IV
8va
H P
pick
slide
(Gtr. III out)
H P
16 17 16
(16)
Gtr. I
pick slide
F5
G5
pick slides


B♭5
8va
pick slide
*T =Tap w/R.H. index finger.
Ⓣ=Tap w/R.H. ring finger.
Ⓟ=Pull-off to R.H. index finger.
Asus4
8va
pick slide
Absus2
8va
9:8
G5
loco
C5
(Gtr. IV out)
w/Riff A
G/C C F/C G/C C F/C
1. C/F Gsus4
2. C/F Gsus4
Out-chorus
w/Riff A (3 times)
G/C C F/C G/C C F/C C/F Gsus4
jump. (Jump!)
Go a-head and jump.
Might as well
Get in and
Gtr. II
P.M.


G/C C F/C G/C C F/C C/F Gsus4
jump. (Jump!) Go a-head and jump. Jump!
P.M. P.M.
G/C C F/C G/C C F/C C/F Gsus4
Jump! Jump!
Begin fade
w/Riff B
F/C C F/C C/F Gsus4 w/Riff A G/C C
Jump!
P.M. P.M. P.M.
F/C G/C C F/C C/F Gsus4 w/Riff B F/C Fade out C
P.M.

# Top Of The World

Words and Music by
Edward Van Halen, Alex Van Halen,
Michael Anthony and Sammy Hagar




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N.C.(B5)
E5
1st Verse
A
I know you be - lieve in me.
(Gtr. II out)
Full
Full
P
Full
Full
P
Rhy. Fig. 1
w/fingers
E
N.C.
E5
That's all I ev - er need.
Uh - huh.
No, no, noth -
sl.
sl.
sl.
sl.
A
E
ing's gon - na stop it.
Noth - in' will es - cape me.
Oh, no.
sl.
sl.


C♯5 B5 A5 A B/A E/A B A N.C.
Hey, ba - by. Yeah, it's the on - ly way out.
(end Rhy. Fig. 1) Rhy. Fig. 2
w/pick
P.M. P.M. P.M.
Esus4 E D E/D Esus4/D E/D D
Oh, lit - tle dar lin', now come on, what's it all a - bout?
P.M. P.M. P.M. P.M.
pick slide
N.C. E Chorus B E A E/A B E B E
Stand - in' on top of the world for a lit - tle
(end Rhy. Fig. 2) Rhy. Fig. 3
P.M. P.M. P.M. P.M. P.M. P.M.
sl. sl.
N.C. E5 B E A E/A B E B E
while. Stand - in' on top of the world. Gon - na give
(end Rhy. Fig. 3)
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M.
sl. sl. sl.


Bsus4
B
A5
Asus2
2nd Verse
E5
w/Rhy. Fig. 1
A
it all we've got.
Oh no, I wan - na touch. I've got
E
N.C.
E5
A
to have a lit - tle taste.
I just wan - na sink my teeth in that fine
Gtr. II
Full
A.H.
(8va)
*T
T
Full
2
*Tapped harmonics.
Pre-chorus
w/Rhy. Fig. 2
E
C♯5
B5
A5
A
piece of real es - tate.
Yeah.
Hey, ba -
pick slide
B/A
E/A
B
A
N.C.
Esus4
E
D
by.
Whoo! Make it nice and sweet
Mm.
Oh, lit - tle dar -
P
P.M.


w/Rhy. Fig. 3
E/D Esus4/D E/D D N.C. E B E A
lin', let's take a walk down Eas - y Street. Stand - in' on top
Full
8va
Full
E/A B E B E N.C. E5 B E A
of the world for a lit - tle while. Stand - in' on top
8va
1/2
1/2
E/A B E B E Gtr. I D5 A5 (cont. in notation) Bridge G/B Csus2 Dsus2
of the world. Let's give it all we've got.
(Gtr. II out)
(Oo, oo, Ba - oo.
8va
Full
Gtr. loco I
Full
let ring
G/B Csus2 G5 G/B Csus2 D5
by, got - ta feel it. Oh, wan - na touch it now.
Oo, oo. Oo, oo, oo. Oo, oo, oo.


Em
F♯m
G5
A5
B5
E5
See the whole oo. wide world Oo, turn oo. up - side Oo, down. oo.)
*8va
Full
Gtr. II
Gtr. I
sl.
(Gtr. I cont. in slashes)
*8va applies to Gtr. II only.
Guitar solo
Gtr. I
loco
(Gtr. II)
w/wah
1/4
C5
D5
E5
A.H.
(8va)
A.H.pitch: A
⑥open
E
(cont. in notation)
8va
(wah off)


Gtr. II
loco
C
G
C
D
H P
C
G
D5
Harm.
(8va)
sl.
1½
2½
trem. bar.
Harm.
Gtr. I
sl.
H P
C
G
C
D
H P
C
G
B5
sl.
Bsus4
H H
B
N.C.
Full
(Gtr. II out)
vib. w/bar
Full
Rhy. Fig. 4
P.M.


E B A B N.C. w/Rhy. Fig. 4
Hey, ba - by. Whoo!
(end Rhy. Fig. 4)
P.M. P.M. P.M. P.M.
Out-chorus
w/Rhy. Fig. 4 (4 times)
E B A B N.C.
Some - day we'll be stand - in' on top of the world.
Gtr. II
8va
pick slide
E B A B N.C.
for a lit - tle while. Stand - in' on top of the world.
8va
Full Full Full 2
Full Full Full 2


E B A B N.C.
till we can't stop. Stand - in on top of the world
8va
Full Full 2
E B A B N.C.
for a lit - tle while. Stand - in' on top of the world.
8va
H T P T P T P 1/2 T
w/Rhy. Fig. 3 (1st 4 bars only) (till end)
E B A B E B E A E/A B E
Gon - na give it all we've got. Hey, ba -
(Stand - in' on top.)
8va
Full Full 2


Begin fade
B E N.C. E B E A E/A B E
by.
Stand - in' on top.)
Hey, dar -
8va
Full 2
B E N.C. E B E A
lin'.
Whoo!
Stand - in' on top.
8va
Full Full 2
Fade out
E/A B E B E N.C. E
Stand - in' on top.
Stand-
8va
H T P T P T P 1/2 T